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*Coronation of the Virgin in Church  
of S. Croce  
Giotto*

537

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# The World's Famous Places and Peoples



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CHARLES YRIARTE

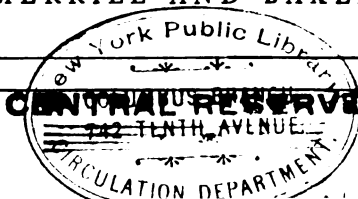
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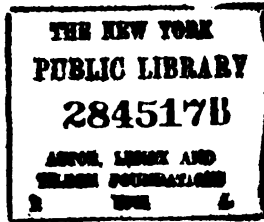
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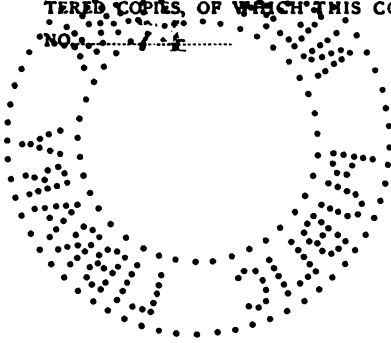
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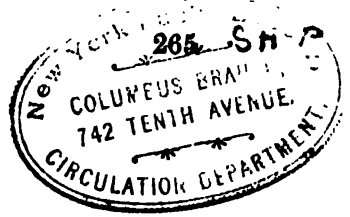
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A.

JUN 28 1944



**ETRUSCAN ART.**



**CHAPTER V.**

**ETRUSCAN ART.**

LONG before giving to the world the spectacle of the splendid development of art and civilization which I have endeavored to describe, Tuscany had been in these respects a very favored land.

More than a thousand years before our era the soil of Tuscany was occupied by the Etruscans, a mysterious people whose origin has never been clearly ascertained by the historian or the archaeologist. Whether, as has been variously argued, Greek, Phœnician, German, Iberian, or Celtic, the race which peopled Etruria, and settled between the Tiber and the Arno in the tenth century B.C., showed a special instinct for art, and left upon all the objects of its creation so original a mark that its style is the easiest to identify of all those which the archaeologists have exhumed.

Mommsen, Niebuhr, and Ottfried Muller have each given their views, accepted by some and rejected by others; Michelet says that the "genius of history is dumb," and Sir George Cornewall Lewis comes to the somewhat sweeping conclusion that "all the searching investigations of modern savants as to the primi-

tive history of the Pelaagi, the Siculi, the Thyrrhenians, the Aborigines, the Latins, and other national races are as devoid of any solid foundation as the study of judicial astrology, the discovery of the philosopher's stone, or the elixir of life."

Be this as it may, Etruria was the cradle of Italian art, and a work on the art and civilization of that country which goes back to the earliest times would not be complete without some notice of the first Etruscan monuments. These are believed to date from the close of the tenth century B.C., and the many specimens of them which are to be seen in the different museums have all the conventionality of Egyptian art, a circumstance which may perhaps be accounted for by the trade which Etruria carried on with the East.

Etruscan art, however, was personal, so to speak, while that of Egypt, on the contrary, was immutable, and subject to certain rites, religious prescriptions, mathematical laws, and immovable canons. The Etruscan sought to imitate nature, while the Egyptian covered the human anatomy with an inanimate surface of porphyry or granite which gave no clue to the life beneath. The Etruscan was at infinite pains to reproduce the muscles, the veins, the arrangement of the hair, and the folds of the loose draperies.

There are few large monuments left in Etruria, especially of the first period, though some walls of colossal proportions like those at Fiesole, and lofty

gates like those of Perugia—one of the best-preserved monuments in Italy—may still be seen, belonging to a period in which Greek influence is very visible. The first Etruscan style lasted until the third century of Rome, after which it underwent a modification and became the Tuscan style, contemporary with that of Ægina and Greece, while, five centuries after the foundation of Rome, Greek art had acquired so complete a monopoly that it was to be traced in all Etruscan constructions of the time. One of the most important Etruscan towns, Veii, succumbed in the year 396 B.C. to Rome, and in 283 B.C. the battle of Vadimo brought about the complete subjugation of the Etruscan nation by Rome. The superposition of these two civilizations may be seen close to Florence, at Fiesole, on the slope of the mountain upon which the Roman amphitheatre is built, for hard by this building, with its classic lines, is the colossal Etruscan wall, which seems strong enough to prop up the mountain, and whose enormous layers, placed one upon another without mortar, with the edges as square as if it had been built yesterday, tell us of this people whose origin has remained an enigma for scholars of every age.

Etruscan art produced vases, mirrors, jewels, statues of great size and beautiful style, and scarce as they now are, great numbers of sarcophagi, discs, arms, etc., and tables engraved with inscriptions; and an astonishing number of grotesques are found

in the excavations, and are exhibited in the various museums of Europe under the names of "Obesi," and "Pingues Etrusci." The Etruscans excelled in bronze work, and there can be no more admirable specimen of it than the "Chimæra" in the Uffizi Gallery, with an inscription upon its foot. The "She-Wolf" in the Capitol at Rome also shows a complete knowledge of the structure of those animals. Perkins, in his work on "Tuscan Sculptors," attributes this proficiency of the Etruscans to their habit of offering sacrifices, and of seeing animals immolated by the augurs.

It seems incredible that we should not have one of those triumphal bronze statues, which were so numerous that after the capture of Volsinii the Romans carried off two thousand. Some of them were of gigantic size, and a fragment shown by M. Eugène Piot in the retrospective exhibition at Paris in 1878 is believed to belong to what we may call the Etrusco-Greek period.

The Vatican Museum is very rich in objects belonging to this period, and though the Uffizi Gallery has not so many, it contains in addition to the "Chimæra," the "Orator" (*Arringatore*), which is the most perfect specimen of its kind. The excavations commenced in the sixteenth century, and carried on with varying ardor ever since, have brought to light riches now dispersed throughout Europe, and the supply is still far from being exhausted. The

towns of Coreto, Chiusi, Toscanella, Volterra, Veii, Coere, Castel d'Asso, Norchia, Vulci, Bomarzo, Fiesole, and Perugia have helped more than any others by the excavations made in them, to make us understand the different phases of this civilization. The first style denotes a tendency to imitate nature which may be regarded as the dawn of art, since, in reproducing what they saw, the Etruscans took only the main lines. Simplifying the shapes, the outlines of figures, the draperies, and the anatomy of men or animals, they gave a really lofty tone to their creations.

The second manner still reveals their want of science, for in their anxiety to express action and motion these primitive artists overdid it, thus hurting the effect. Those writers who have examined with care specimens of Etruscan painting and sculpture ascribe the first style to the influence of Egyptian art, while the second has much in common with the art of the island of Ægina. Long before the time of our modern archæologists and the scholars of the seventeenth century, Strabo, who had travelled in Egypt and Etruria, observed these points of similitude, varied, however, by the special characteristics which confer upon the artists of Etruria their unquestionable originality. The Etruscans excelled, moreover, in giving to the objects which they reproduced their natural color. Admirable proofs of this may be seen in many of the museums.

The Greeks, when in the year 212 B.C. they invaded Italy after the capture of Syracuse, found the people of Etruria readily accessible to their ideas in regard to art, and Greek influence is apparent in the works of the Ægina period. From this resulted a new and more perfect, but less original style, and the national element soon disappeared altogether.

It is from this Etrusco-Greek period that date the masterpieces in the Gregorian Museum, the Vatican, and most of those in the Uffizi, including the bronze "Cestus" in the Kircher Museum.

Skilful in the manipulation of metals, in the casting of bronze armor, in die-sinking, or in the carving of applied figures upon metals or stuffs, Etruscan artists supplied nations more advanced than their own in civilization, with their works, which were highly appreciated even at Athens. There is one point which has never been cleared up—how it was that after becoming the purveyors of nations wealthy enough to indulge in all the refinements of luxury, the Etruscan artists, instead of applying their talents to the production of every kind of plastic work, such as armor, marbles, elegant furniture and jewellery, multiplied by some industrial method innumerable specimens of the same object or the same jewel, creating a specialist for each of these departments. Thus was first brought into existence what we now call "art applied to industry," resulting in the production of objects less perfect in taste, but neverthe-

less imbued with that delicacy of conception common to all the works of art in those days. The foreign influences which are to be traced in Etruscan art are not mere vague resemblances of shape or aspect, for five centuries before Christ, and two hundred and five years after the foundation of Rome, the Etruscans coined gold and silver money after the model of the coins current in Attica and Asia Minor, while a century before, when in constant communication with the inhabitants of Cumæ, the Samians, and the Rhodians of Campania, the strange spectacle is to be witnessed (as may be easily seen from an examination of their objects of art) of a whole nation, devoid of any heroic traditions of its own, borrowing those of other peoples, and representing them in her pictures and sculptures. This adoption of foreign myths caused great embarrassment during long centuries to the students of Etruscan lore, who did not, while the science of archæology was still in its infancy, know what to make of finding an episode in the War of the Seven Chiefs, or in the Fall of Troy, in the work of an Etruscan artist.

What gives art so important a place in the history of civilization, and causes it to have such a hold upon the popular imagination, is, that it is almost inseparable from history. If Herodotus, writing a century before the foundation of Rome, is to be believed, the Greeks knew nothing of Italy, but soon afterwards Sicily was colonized by Greeks, Naxos being the first

Greek settlement in the island. The influence of Greece gradually extended, but Etruria retained her special characteristics until she became fused in the Roman Empire. Then a fresh civilization engrafted itself upon the older one, as we have seen in the case of Fiesole, Perugia, and other towns.

While Rome had to fight for her own independence and existence, art was confined to the turning of the potter's wheel, or to making a basket out of the osiers by the riverside. As Cicero says, "Art was left to the strangers, in order that their bondage might sit lighter upon them." The Temple of the Gods was not yet built; but as the instinct of man impelled him to offer sacrifice to the tutelary divinities, he sought out a spot devoted to prayer to which he might repair only for devotional purposes. The Etruscans taught those who were about to become their masters and eliminate their nationality altogether, how to build the *cella* of a temple, and to replace their rustic dwellings, roofed with green boughs, by those water-tight houses which ultimately became the palaces and the villa. The Etruscan artist taught his conqueror, who had no idea of what architecture meant, the graces of the full arch, and the expression "Tuscan architecture" became a familiar one in Rome, prevailing there until the Greek colonists of Sicily introduced their purely Greek decoration in the Temple of Ceres (496 B.C.).

I do not propose to trace the development of the

Roman civilization, which followed that of Etruria, modified, it is true, by the Greek influence, but suddenly cut short by the conquest. I merely wished to indicate the origins of Tuscan art, leaving others to decide whether there is any secret analogy between this art, which passed away in the year 280 B.C., and that which came into existence at Florence fifteen centuries later. Rivers between their sources and their mouths often run underground and escape from our notice, but we know where to look for their origins. In the same way we may perhaps discover in the Florentine genius of Donatello a hidden analogy with Etruscan art, refined by a new civilization. It is certain, in any event, that Greek art left an indelible impress upon Tuscany, and after the terrible Barbarian invasion in the first centuries of Christianity, and after the darkness of the Middle Ages, it was once more Greek influence which brought about that Renaissance which had its centre and highest personification in Florence.

When Etruria was conquered, Etruscan art, already modified by the introduction of Greek art, lost its individuality, and it was not until more than ten centuries had elapsed that the various arts for which Italy was famous were again to be seen in their native places, brought to life by the men who were the forerunners of the Renaissance. In order to trace these different artists, to observe the course of events, and to understand how those ancient times are connected with our

modern age athwart the first centuries of the Christian era and those of the Middle Ages, down to about 1200, we must go from Tuscany to Rome, in turn the political centre of the Republic, the residence of the emperors, and the seat of the Papal power. A brief summary of the principal personages will make the transition clear, and show the affiliations of the great artists who brought about the Renaissance.

Many reasons militated against the creation of a national school at Rome, for the national genius of the Romans did not impel them to the cultivation of art, and, caring more for war, politics, and legislation, they even passed laws forbidding the representation of the human figure. For a period of a hundred and fifty years religion was altogether spiritual, but King Numa, who had legislated in this matter, accorded his protection to the foreign colony of Greek and Etruscan artists; and corporations of goldsmiths, and of workers in bronze, terra-cotta, etc., were formed. The elder Tarquin, wishing to erect a temple to Jupiter Capitolinus, infringed the laws of Numa, and intrusted the execution of the statue to Vulcanius, an artist of Veii. Then followed five centuries of stagnation, in the course of which it would be difficult to mention the name of a single Roman sculptor as gifted as Mamurius Vetturius, whom Numa employed to make the eleven copies of the "Ancyle," or sacred shield, which fell from heaven during the pestilence.\*

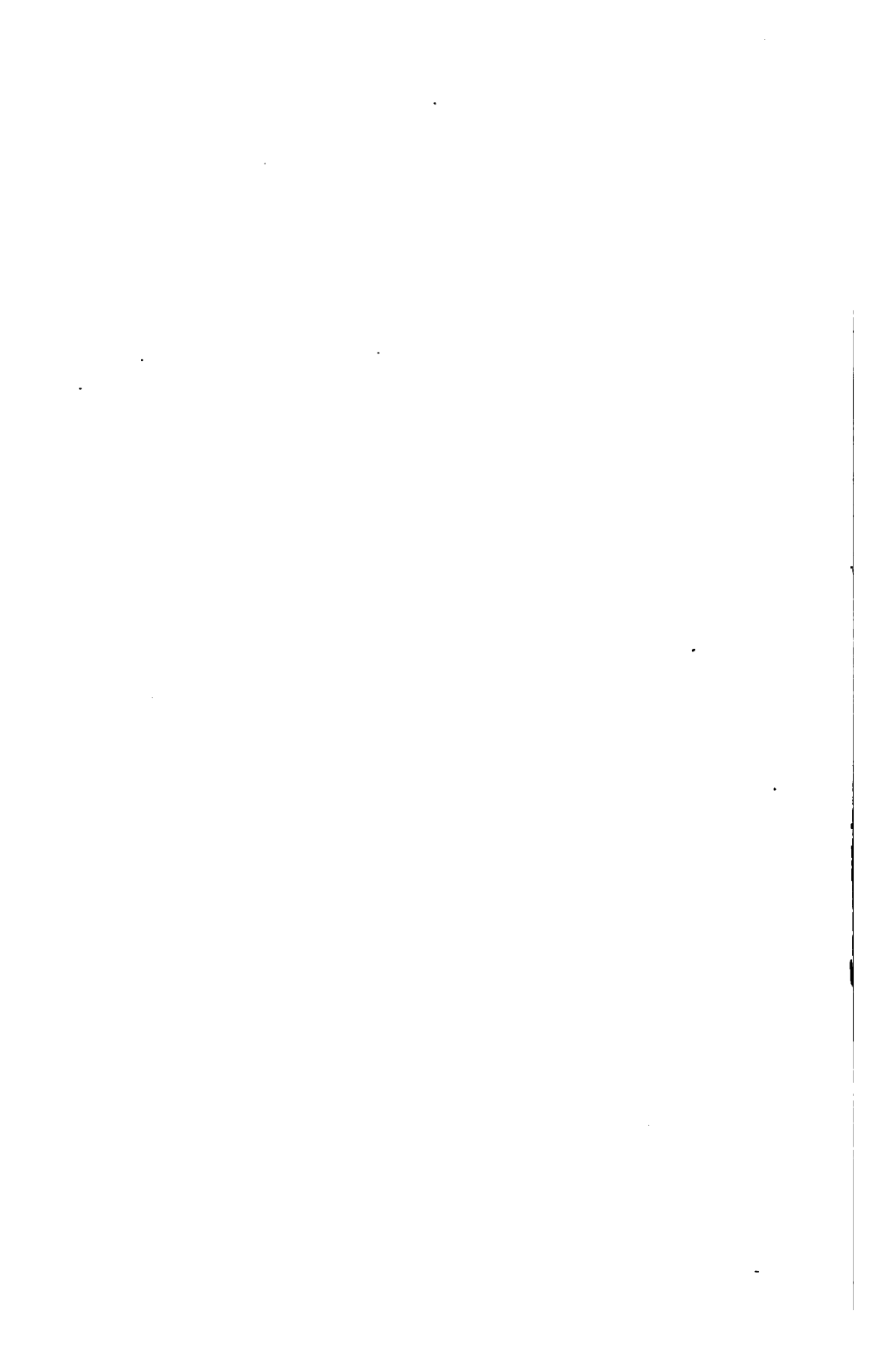
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\* See note on the lily as the emblem of Florence, p. 12.



*Dancing Boys*

REGULATION  
THE WHITE AVENUE  
1911



It was the Roman conquests which favored the development of the arts of statuary and painting, the vanquished imposing their tastes upon the victors. The great Roman commanders, Marcellus, Quintus Fabius, Scipio Africanus, Titus Flaminius, Lucius Paulus, and Mummius, brought back to Rome the trophies taken in Sicily, Macedonia, and Campania, and when Corinth fell into the hands of the Romans they secured art treasures which served as models for their own artists.

The love of art gradually became more general, and each citizen was anxious to have in his house likenesses of himself, of his ancestors, and of his gods, and as the native painters and sculptors were neither numerous enough nor clever enough, artists from Greece found ample employment. In course of time wealthy amateurs gave an additional stimulus to art by their liberal purchases of pictures, statues, and stone engravings; and as the demand creates the supply, there also came into existence plenty of clever forgers who imitated the names of successful artists on the pedestal of a statue or in the corner of a fresco.

This was the epoch of Terentius Varro; of the refined Lucullus; of Verres, whom Cicero denounced in such scathing terms; of Agrippa, who in the course of one year provided Rome with a hundred fountains surrounded by statues; and of Æmilius Scaurus, who constructed a theatre for the celebration of public

games which was ornamented with three thousand marble statues. Julius Cæsar was very fond of bronzes, marbles, and stone carvings; Mæcenas has lent his name to the patrons of art in all ages and in all countries; Pompey was an indefatigable collector of stone carvings; and the taste for these things became general throughout Italy.

The Rome of the Cæsars did much for art, and the age of Augustus rivals that of Pericles. The monuments of that period, many of which still survive, bear the double impress of grandeur and elegance, and testify to the genius of their creators. There is a vast difference, however, between the Greeks and the Romans, for while the former represent the supreme type of beauty and give a stamp of distinction to all they touch, the latter, though their works are massive and imposing, lack grace in the details. When the heaviness which is characteristic of their style disappears, we may be sure that a Greek has had a hand in the work.

The whole of this period was a brilliant one, and traces of it are still visible not only in Rome itself, but throughout Italy, and even along the coast of the Adriatic and the banks of the Danube. Roman art, coming into existence with the first of the emperors, died with the last of them, while each successive ruler left upon it the impress of his own personal tastes. Tiberius, Caligula, and Nero blended Greek and Roman art by the importation of the great works of Olympia

and the five hundred statues taken from the Temple of Apollo at Delphi ; and Titus employed Greek artists for the bas-reliefs of his triumphal arch.

The column of Trajan, erected to commemorate his victory over the Daci, affords an irrefutable proof of the genius of Roman artists, for the style of this monument is clear, concise, and free from any nebulous allegories. If this Roman school had lasted there can be no doubt that the genius of the people would have developed distinct national characteristics devoid of all foreign influences, which would have been transmitted down to our own day with no other changes save those brought about by historical circumstances ; but a nation which rules the world must inevitably be affected in some way by the peoples whom it has subjugated, and the genius of Rome bears the constant impress of the influence of the East.

The Emperor Hadrian, who was a passionate admirer of Greece and Egypt, and who brought to Rome a great number of Greek artists, prided himself upon being at once architect, sculptor, and painter, and was very jealous of all rivals. He was succeeded by Antoninus, who cared but little for art, and then came Marcus Aurelius, of whom there still exists an equestrian statue which is a very good specimen of the Roman school, though it was executed by an artist of Greek nationality.

Roman art, which had reached its zenith under

Trajan, began to decline under Commodus, and it is interesting to follow this decadence in the column erected by the latter to Marcus Aurelius,—which is a rude imitation of the Trajan Column,—in the arch of Septimius Severus, and in that of Constantine, the sculptures of which date from the time of Trajan. Constantine consummated the ruin of Roman art, and when he transferred the capital of the Empire to Byzantium he took with him all the greatest artists of the day, their departure, as Winckelman observes, leaving what had until then been the capital of the world a very desert.

## CHAPTER VI.

## CHRISTIAN ART.

WITH the development of the new truths which followed the birth of Christ, Christian art came into being, but from a natural and even superstitious aversion for heathen mythology, it avoided anything which symbolized those myths, and this abhorrence of the productions of ancient art led to the destruction of an immense number of priceless works. The statues of the gods were broken in pieces; the images, the bas-reliefs, the temples, the friezes, and the marble tablets, with their historical inscriptions, were destroyed; and the worshippers of the new God were eager to sweep away all vestiges of those deities whom their ancestors had adored.

After the birth of Christ the arts of painting and sculpture stood still, and at the beginning of the fourth century were no more advanced than they had been twelve hundred years before. Palm-branches, hearts, triangles, fishes, and monograms were engraved upon the tombs of the catacombs, and the efforts to represent the Divine form in painting were ludicrously primitive. Not until an emperor had been converted to Christianity was any improvement

noticeable, and when a Christian died at Rome he was frequently buried in a sarcophagus which had been made hundreds of years before.

The sarcophagus, in fact, was the connecting-link between ancient and modern art, and in the beginning of the fifteenth century we find a Medici taking an ancient sarcophagus for the interment of one of his relatives, and having the family arms carved upon it. For a long time the ecclesiastical ordinances prevented the development of sculpture and painting, and up to the sixth century a very strict supervision was exercised over the choice of subjects.

In the sixth century, when the recollection of the idols had grown faint, the fathers of the Church permitted three of the mysteries of the Passion to be represented, while eighty years later permission was given to illustrate all the others.

The history of art during the six centuries between the fifth and the eleventh may be read upon the religious monuments. The great crusade preached by the Emperor Leo of Isaura and Constantine Copronymos against the worship of images (Iconology, 726-754) led to a mighty immigration of artists into the West, where, however, Byzantine art was already firmly established, and where its influences were not thrown off until the end of the thirteenth century. This period is termed the Italian-Byzantine, or Romanesque. In the meanwhile all Europe was passing through the terrors of the year 1000, when,

according to predictions universally believed, the world was to come to an end. All art, and even business, was suspended, but when the time passed, and the prophecy was proved to be groundless, the people, in their gratitude to heaven, erected churches in all directions, thus giving a fresh impulse to sculpture and painting.

In future there was no line of separation between the architect and the sculptor, and for two hundred years there is no record of any name among the hosts of artists who worked at the porches, the pillars, the naves, and arches of the great cathedrals. The sculptor was regarded as a mere stone-cutter.

The distinctive mark of this period was the carving of diabolic and grotesque figures, in which were blended an expression of faith and simplicity recalling the primitive age of art. Even at this comparatively late period the artists who executed these great works evidently carried out fundamental laws laid down by a higher authority.

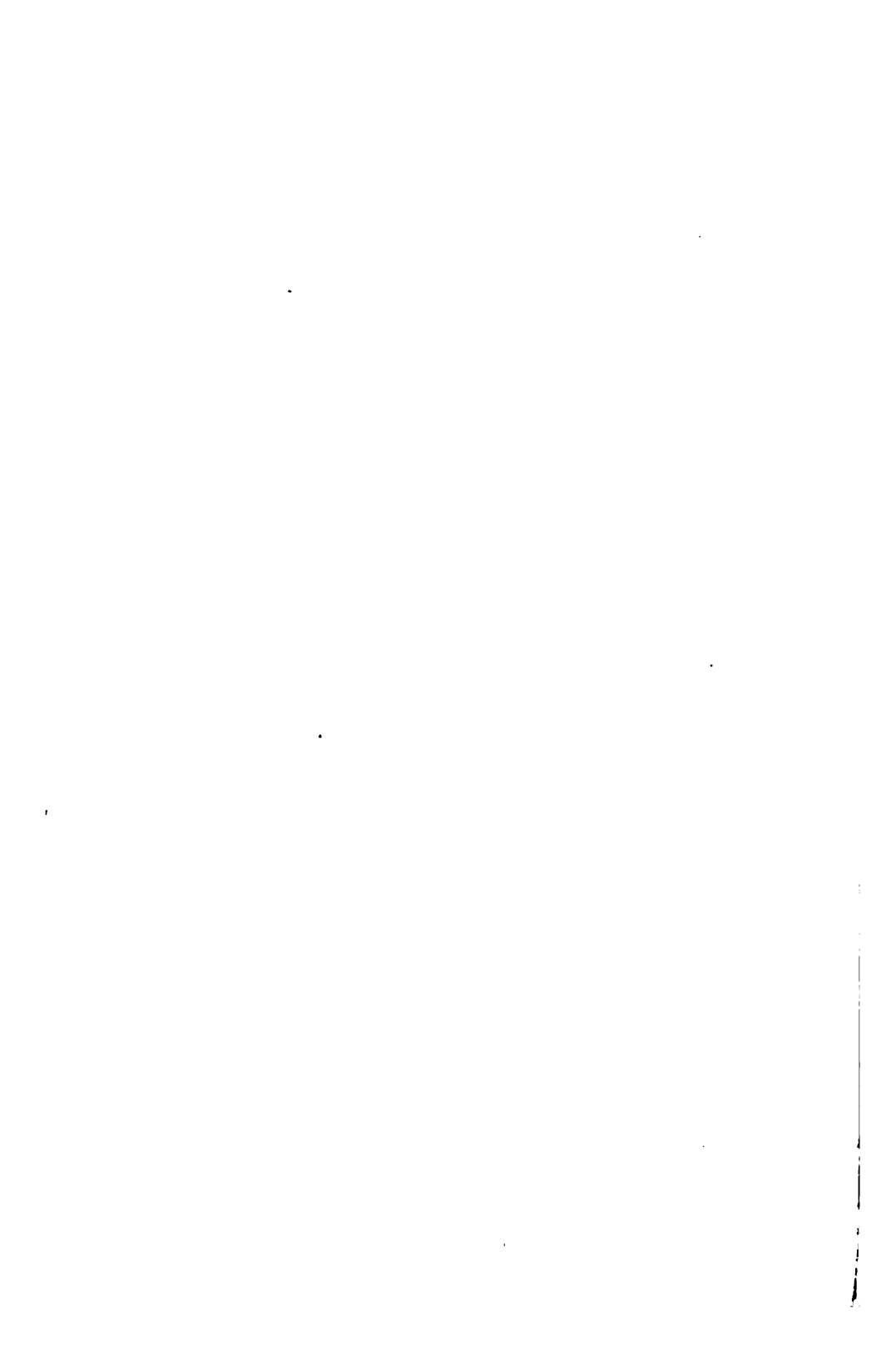
Pisa affords a boundless field of study as to the transition from pagan to Christian art. Beneath the spacious porticos of its Campo Santo we see sarcophagi dating from the period when Pisa was one of the most important colonies of Imperial Rome, while there are others which have been brought there from the East, from Sicily, and from Calabria, and which date from the Middle Ages. In the eleventh and twelfth centuries the people of Pisa, while building

the Duomo and Leaning Tower, which attract so many visitors to their city, used for the decoration of the exterior these sarcophagi, the sculptures of which, much as they admired them, they were unable to copy. The highest honor they could pay any great personage at his death was to bury him in one of them, and the Countess Beatrice mother of the famous Countess Matilda, and Pope Gregory VIII., who died at Pisa in 1187, are interred in two of these ancient tombs. Charlemagne himself is buried in a Roman sarcophagus representing the interment of Proserpine, and St. Andreo rests in that which formerly contained the body of Tiberius Julius Valerianus, whose ashes were scattered to the winds by the Barbarians.

The sarcophagus, therefore, may be said to connect the past with the present—to have brought about the regeneration of sculpture; and when Niccolò Pisano's attention was struck by the subjects which ornamented them, and when he compared the movement, the life, and the anatomical science of the ancient sculptors with the qualities of the stone-cutters employed in the construction of the Duomo, he made a determined and successful effort to shake off the trammels of Byzantine stiffness and the narrow principles of the early Christian period, thereby emancipating Italian art, and founding that school which was destined to regenerate the whole artistic world.

Pisano, who played as prominent a part in sculpture as Giotto and Dante afterwards did in painting

and literature, was a Tuscan, so that the art which had its origin in Etruria was born again in a city of the Pelasgi, within a few miles of Florence and ancient Fiesole.



## CHAPTER VII.

## ARCHITECTURE.

It is difficult to separate the study of the development of art among a people, from their political and social history, for in attempting to do so one would fail to grasp the significance of the successive evolutions, as may be clearly seen by simply comparing the historical facts and social events with the outward form of some monument, which is the expression of a particular society or period.

Having thus given a rapid glance at the transformations of art in Etruria, so as to see what were the antecedents of Tuscany, we have now reached the dawn of Gothic art (improperly so called), remarkable for the unanimity with which all the workers are obedient to the dictates of a master spirit who himself remains anonymous for us, inspired by the one thought of glorifying Him in whose honor the temple is built.

We are upon the eve of the desperate struggle which rent Italy for nearly two centuries; upon the one hand the Pope, and upon the other the Emperor, each regarding the Peninsula as his domain, and each representing an opposite principle. During this

continuous conflict civil and military architecture came into existence, their respective forms revealing in a striking manner the troublous circumstances out of which they were evolved.

The most ancient monuments of Florence—those which are characteristic of the thirteenth century, and retain a certain unity, despite the modifications which time has effected—are the Baptistery of San Giovanni, the churches of Santa Croce and Santa Maria del Fiore, the Bargello, and the Palazzo Vecchio.

Though Tuscany gave the signal for the movement which brought about the regeneration of art, the first important work was carried out, not at Florence itself, but at Pisa, where the Duomo, erected by Buschetto, though composed in part from antique fragments of the most various kinds, none the less revealed, in its conception and shape, new tendencies and aspirations.

It is worthy of remark that Italy at no time became wholly subservient to the taste for Gothic architecture. With the examples and recollections of ancient art before her eyes, she adhered to the rules which the architects of an earlier age had laid down, and looked upon the Gothic system as one of parasitic ornamentation which had been grafted on to the main body of her own architecture.

It has been remarked with truth that the cathedral of Milan and the upper church of St. Francis of Assisi—

the only strictly Gothic churches in Italy—were built by Germans. Neither those of Siena, Arezzo, and Orvieto, nor any of the Florentine churches can, near as they may come to it, be spoken of as Gothic, so many are the differences in design and shape. In the order of civil architecture the granting of the municipal franchise and the communal power brought about a new style, of which Florence possesses one of the most remarkable specimens.

But before considering this point, some reference must be made to

#### THE BASILICA OF SAN MINIATO.

The basilica of San Miniato, one of the most venerable monuments in Florence, embedded in the fortress built by San Marino, is of great architectural interest, besides being an ornament to the city of Florence, of which a splendid view may be had from the heights of Miniato al Monte, the ancient "King's Mountain," which legend says derived its name from an Armenian prince.

There was formerly an oratory dedicated to St. Peter there, built, as is supposed, in the third century of our era, and this oratory having fallen into ruins in the year 1013, the Emperor Henry, Queen Cunégonde—who was afterwards canonized—and Hildebrand, Bishop of Florence, built the basilica in its present shape. While the building was in progress the body of San Miniato was found at the spot where

the Porta Santa, to the left of the façade, now stands, and was interred beneath the high altar.

In Italy, as in other countries, there is always some annex for the dignitaries and staff of a basilica, who form a small colony gathered around the mother establishment. In 1295 Andrea de Mozzi, Bishop of Florence, built as his episcopal residence the large crenellated palace which adjoins the church on the southern side. Ricasoli, the successor of Mozzi in the see, added a vast dormitory, the campanile of which falling down in 1499, was rebuilt in 1518 by Baccio d'Agnola. It was on this side that Michael Angelo, transformed for the nonce into a military engineer, constructed his bastion for the defence of the city, and placed those batteries which finally averted the enemy's fire and saved the tower.

The noble outlines of this basilica recall those of the primitive churches, from which, however, it differs very much in respect to the style of its ornamentation. The system of incrusting the façades of buildings with marbles of different colors, which, next to the massive walls of the Palazzo Vecchio, and the solid substructures of the Strozzi and Riccardi Palaces, is the most salient feature of the Florentine school, had its origin in the necessity of using in building and ornament the materials which lay ready to hand. The neighborhood of Florence is rich in quarries of different colored marbles, so that the dome of Santa Maria del Fiore, the proud cam-

panile of Giotto, the Baptistery, Santa Maria Novella, and the façades of the other principal buildings in Florence naturally contain incrustations of variously colored marbles, arranged according to the fancy of each architect. Additions were made to San Miniato in each succeeding century, a sculptor adding a group of statuary and a painter designing some brilliant cartoon; but as all of them were men of genius, the homogeneity of the great basilica was not impaired.

The interior, in every respect worthy of the exterior, is an admirable type of the ancient Latin basilica with its nave and aisles and three great arches spanning the nave and choir. The altar and chapel of the crucifix are very well placed for decorative effect between two grand marble staircases leading up to the tribune and choir. This picturesque chapel was built by Michelozzo Michelozzi for Piero de' Medici, who deposited in it a crucifix supposed to be endowed with miraculous power, which is now in the church of Santa Trinita. The most striking feature is the crypt reached by a short flight of stairs, the vaulted roof being borne up by thirty-six marble columns. In the centre of this crypt, now used as a place of burial, is an altar beneath which repose the remains of San Miniato. Reascending the staircase, the attention is caught by the singular arrangement of the bays which light this part of the edifice. The architect, in order to heighten the solemn aspect

of this spot, employed for the windows a transparent marble which filters the sun's rays and gives them a golden tinge. The walls of the choir are covered with traces of decoration of a very ancient period, executed, no doubt, by Greeks who were contemporaries of Turrita and Taffi. The beautiful sacristy is of the fourteenth century, and it was constructed by Nerozzo, of the Alberti family, the pictures which it contains representing episodes in the life of St. Francis, being attributed to Spinello Aretino.

The fifteenth century did much for San Miniato, as it was then that Piero de' Medici erected the chapel of the crucifix, and that Bishop Alvaro dedicated the chapel where are deposited the remains of Jacopo da Portogallo, a cardinal who died in Florence at the early age of nine-and-twenty. The tomb, like the chapel itself, is the work of Bernardo Gamberelli, surnamed Rossellino (see chapter on Sculpture), who arranged with Luca della Robbia for the ornamentation, and the effect produced by the combination of his marble incrustations with the terra-cottas of the latter is very pleasing. The tomb is the main feature in this chapel, and it may be regarded as only inferior to the two splendid mausoleums of Santa Croce, the heavy looped curtains which fall from the top of the arch on either side of a roundel being the sole defect.

The church of San Miniato is not only remarkable for its architectural beauty, but it lends an additional

charm to Florence, the view of it from the banks of the Arno at the extremity of the Cascine being very fine. The contrast between the wooded scenery of the park and the mountain covered with ancient buildings is most striking, and from afar the traveller approaching Florence beholds above the battlements of the episcopal palace the declivities of Monte Miniato sloping gently down towards the town. A wide piazza with terraces, containing among other statues a bronze copy of Michael Angelo's David, is reached by the beautiful Viale dei Colli; and farther on, half hidden in the verdure, is the quiet little church of the "Reformed Franciscans" of San Salvador al Monte, which Michael Angelo called the "Bella Villanella."

Florence is paying dearly now for the days of triumph which lasted so many centuries; but the aspect of the city, with its domes, its towers, its overshadowing mountains, its rushing river, its Cascine, and its innumerable statues, remains as impressive as ever. A debt of gratitude is due to those who, in attempting to embellish her when she became the capital of New Italy, adhered as closely as possible to the principles of art laid down by the Florentines of the Renaissance, endeavoring, with true artistic sense, to establish a harmony between the natural aspect of Florence and the outlines of its monuments.

## THE ARCHITECT ARNOLFO DI CAMBIO.

(1240-1310.)

Both architect and sculptor, Arnolfo di Cambio, better known in the history of art as Arnolfo di Lapo (because it was for a long time supposed that he was the son of one Lapo), is perhaps the Florentine artist whose work was in its original form the most important, though the many modifications made by succeeding generations have somewhat altered its characteristics. Ascending the eminence upon which San Miniato stands, the various monuments erected by this forerunner of Tuscan architecture are all disclosed to the gaze—Santa Maria del Fiore, the Palazzo Vecchio, Santa Croce, Or San Michele, and the very walls which formed the ramparts of the city in the thirteenth century. Greater artists followed in his track, and made alterations in accordance with the ideas of their own time, but many of them adopted his plans and carried them out more or less in their entirety. Arnolfo was born in 1240\* at Colle di Valdelsa, and he began his studies in the studio of Niccolò Pisano, the father of Tuscan sculpture, where he had as a fellow-student John of Pisa.

It was not until 1274, when he was thirty-four years of age, that he had an opportunity of showing what he could do on his own account. He had spent

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\* With regard to dates, I have been guided by the most recent publications, which differ in many instances from those of Vasari, Cicognara, and other art historians.

some time at the Court of Charles of Anjou at Naples, and when the magistrates of Perugia, who had commissioned Niccolò Pisano to erect the beautiful fountain which stands on the square of that city, were anxious to procure him an assistant, it was to that prince that they applied for the services of Arnolfo. The correspondence which passed is still extant, and Adamo Rossi, the learned librarian, has recently discovered documents which prove that he received a sum of ten sols a day for his services, though his name does not appear in conjunction with those of Niccolò, his son John, and Master Rosso.

From Perugia he went to Orvieto, where he carved the tomb of Cardinal William de Braye, a very important monument in the history of art. It is in the Gothic style, and is held to be one of the best pieces of sculpture of the period. This is the only work which we know for a certainty to be his, though the Gothic tabernacle at St. Paul's *extra muros* bears his name in the inscription, and that of a companion simply called Piero. The tomb of Boniface VIII., in the crypt of St. Peter's, the altar of St. Boniface, and the tomb of Pope Honorius III., formerly at Santa Maria Maggiore, are attributed to him by Vasari, but other writers, whose information is more trustworthy, say that Toriti and one of the Cosmati executed the last-named work—a statement which, from my own observations during a recent visit to Rome, I venture to confirm.

Arnolfo, as he advanced in age, abandoned sculpture for architecture, and the full measure of his genius is to be seen in Santa Croce, the Palazzo Vecchio, and Santa Maria del Fiore.

The Palazzo Vecchio was begun in 1299, by order of the Priors who stood in need of an official residence. It has often been stated that Arnolfo used designs for this building prepared many years before by Lapo; which simply means that he may have gotten the idea for it from the Castle of the Conti di Poppi erected by the latter at Casentino. It has been said, too, that Arnolfo was compelled to place his building upon the left side of the square, so as not to occupy the site upon which the house of the Uberti, destroyed upon the day that they were driven from Florence by the fury of the people, had formerly stood. Whatever truth there may be in these legends, it is beyond all doubt that the architect was instructed to include within the walls of the palace the "Foraboschi," or "Della Vacca" Tower, as it was more familiarly called. This tower, which was then only twenty-nine metres in height, Arnolfo raised to three hundred and thirty feet, widening it above the point at which it shot up from the new building, so as to bring it into proportion with the palace itself.

The various embellishments and changes made by different generations in this monument make it impossible to form an idea as to its appearance in the fourteenth century, when the Signoria held its sittings

there, but the appearance of the façade, apart from the shape of the windows and the removal of the bars, must be much what it was then. There is something fierce and stern about the aspect of this part of the building, in keeping with the spirit of the time. The rugged strength of the lower part of the edifice, and the way in which the few windows near the ground are protected by solid iron bars, like the barbicans of a fort, tell of the stormy times during which it was in turn the refuge of tyrants and of the popular Government which expelled them. In the belfry hung the great bell called "La Vacca," which summoned the corporations to arms, headed by their district captains; the battlements symbolized the idea of defence; and between the brackets of each was the scutcheon of a different city made subject to Florence. The whole of this façade is symbolic, and it forms, so to speak, a preface to the history of the mediæval struggles of Florence.

The Piazza della Signoria itself sums up the annals of this history as well as a page of Machiavelli. Standing in front of the palace we have on our right the Loggia dei Lanzi and the Uffizi, and to the left the splendid Ammanati Fountain, crowned by the genius of John of Bologna; the equestrian statue of Cosimo I.; and the Uguccione Palace, which was for a long time ascribed to Raphael. The Palazzo Vecchio is raised a few steps above the level of the square; the platform before the entrance, added in 1349, was

called the *ringhiera*. It was from here that the Signoria addressed the people, and that, when war had been declared, the commanders and the rude condottieri whose services were purchased by the Italian republics received their investitures. It was from the Ringhiera, too, that the important decisions arrived at in the name of the people of Florence were proclaimed. The northern angle is still marked by the famous "Marzocco," or lion, sculptured by Donatello, with the *fleur-de-lis* scutcheon between his paws.\* The colossal group of Baccio Bandinelli stands at the other extremity. This tribune was destroyed in 1812.

The "David" of Michael Angelo stood on the left of the entrance, but it was placed under cover by the present Government, and a copy erected in the Piazza approached by the Viale dei Colli, one of the new promenades laid out at the time that Florence was the capital of Italy. The door of the Palazzo Vecchio is very remarkable. Between the two lions in stone is a slab inscribed with the monogram of Christ and an inscription, which formerly read, "Jesus Christus, Rex Florentini Populi. S. P. Decreto Electus" (Jesus Christ, King of the Florentine people. Elected by Decree), but which was changed by Cosimo I. to "Rex Regum et Dominus Dominantium."

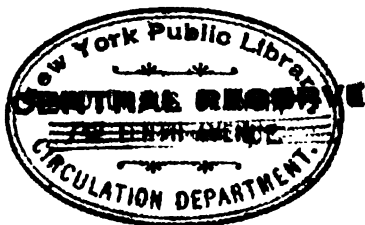
Clement VII., of the Medici family, was threaten-

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\* This is a bronze copy ; the original is in the Bargello.

ing the liberty of Florence, and Nicolò Capponi, who was at that time Gonfaloniere, laid before the Signoria at the Palazzo Vecchio a strange proposition, which, in his opinion, would preserve the independence of the city. Jesus Christ was to be elected King of Florence, and His authority the Pope himself would not dare to call in question. The Council of the Thousand voted this singular expedient by a small majority, and the inscription was placed on the façade of the Palazzo Vecchio.

The present aspect of the building gives no idea of what it was like in the time of Dante and of the struggles between Guelphs and Ghibellines, for it was partly rebuilt as far back as the fifteenth century. There was always, however, a marked contrast between the rudeness of the exterior and the elaborate decoration of the interior. The inner courtyard, built by Arnolfo di Lapo, was altered, with the exquisite taste which is as much admired now as it was four hundred years ago, by Michelozzo Michelozzi in 1434, the decorations being completed in 1565 for the marriage of Francesco de' Medici and Jane of Austria by the execution of those frescoes, which it was thought would remind the young princess of her native land. In the centre is an exquisite fountain by Tadda, adorned with an animated, laughing boy playing with a dolphin, the work of Verrocchio, deservedly famous in the history of sculpture, and testifying to the supple talent of the master, who was also the sculptor of



the bronze statue of Colleoni on the Piazza San Giovanni e San Paolo at Venice.

It is always pleasant to find inscriptions upon the stones of a monument, as it prevents any possible confusion between men and things. Michelozzi, for instance, decorated the "Cortile" in 1434, and yet the embellishments executed at the marriage of Francesco in 1565 are often attributed to him. It is evident that this was not the work of one man, and the inscription beneath the portico of the Palazzo Vecchio gives the names of the sculptors even of the friezes and the foliage: Stephen Vittori da Monte Sansovino, Marco da Faenza, and Francesco Salviati. The beautiful stuccoes which ornament the columns are by Peter Paul Minocci of Forli, Leonardo Ricciarelli of Volterra, Sebastian Tadda of Fiesole, and Leonardo Marignolli. The frescoes of towns, though they were restored in 1812, are almost entirely effaced; they were by Sebastian of Verona, John Lombardi of Venice, and Cæsar Baglioni. The interior of the Palazzo Vecchio, now used for municipal purposes, contains some fine relics of the fifteenth and sixteenth centuries, some splendid frescoes of which the public knows little, a fine collection of wall-paintings by Bronzino, and a beautifully decorated chapel of St. Bernard.

The large hall, in which the Council composed of a thousand citizens was to meet, was built by the desire of Savonarola, and has since been used, four centuries



*Palazzo Vecchio*  
*Arnolfo di Cambio*





later, for the sittings of the modern Italian Parliament. The architect was Simone Pollaiuolo, surnamed "Il Cronaca," celebrated for his construction of the splendid Corinthian cornice of the Strozzi Palace. Cosimo de' Medici, when he transferred his residence from the Medici to the Vecchio Palace, instructed Baccio Bandinelli to alter this hall, and as the latter did not feel himself equal to the task, he called in the assistance of Vasari, who raised the roof more than twenty feet and decorated the ceiling. It is curious to note that twice in his life Vasari—who, as a painter, was only inferior to the great artists whose biographies he has written—should, like Michael Angelo and Carracci, have had the opportunity of covering the greatest areas of painting ever executed in Italy. He painted here thirty-nine compositions, the smallest of which is six yards in length, selecting his subjects from the history of Florence and of other cities of Tuscany, as Arezzo, Cortone, Monte Pulciano, Borgo San Sepolcro, Trebbiano, Volterra, San Gimignano, Chianti, Certaldo, and Fiesole. Romagna is alluded to with Castrocaro and the river Savio; while Casentino, Scarperia, Pistoia, Prato, Pescia, and Valdarno are represented either in allegory or by some incident of local history.

There is some ingeniousness in the arrangement of the trapezes which remained to be decorated at the corner of the Piazza San Firenze, where the Palazzo Vecchio abuts upon it. This was the part added by

Cosimo I., and Vasari, having cut out a large square divided into several panels for the execution of his regular compositions, suddenly found himself face to face with a triangle very difficult to ornament. He solved the dilemma by means of a corridor separated from the large hall, and with a play of perspective and an appropriate decoration made this part into a sort of antechamber. It was here that he painted the portraits of his associates, Bernardo di Mona Mattea, mason and contractor of the works; Battista Botticello, who had the mouldings and frameworks to attend to; and the gilder, Stephen Veltroni de Monte Sansovino. Marco da Faenza, a painter of considerable repute at the time, is believed to have assisted Vasari, who called in the help of a great many young students (*garzoni*). Another inscription, very detailed in its particulars, gives their names in full, and does justice to the humblest of them.

Proceeding from the Sala dei Cinquecento to the Sala d' Udienza, one goes through a beautiful marble door by Benedetto da Maiano, the style of which does not harmonize with the rest of the room, having been brought from the Medici Palace, to which it belonged. There still remains to be seen the chapel of San Bernardo, beautifully painted in fresco by Ridolfo Ghirlandajo, but it has lost much of its beauty by having been fitted up for the use of the municipality. The present Council Room, decorated with a series of beautiful frescoes by Bronzino, which are skilfully

distributed over the whole of its surface, has preserved a grandeur and unity not often found in buildings converted to modern uses; but it is distressing to see rooms so associated with the history of Florence partitioned off and degraded into municipal offices. Their destruction can only be a question of time, and it is to be regretted that walls so bound up with the ancient history of Tuscany have not been saved from this last indignity.

#### THE LOGGIA DEL BIGALLO.

No one can pass by the corner of the Corso Adimari without having his attention arrested by the delicately carved arcades of the Bigallo, formerly a simple oratory of the Misericordia, and now an orphan asylum. This beautiful building is the work of Niccolò Pisano, one of the greatest men of the thirteenth century, whose career will be found detailed at length in the chapter on Florentine Sculpture.\*

Before the erection of this monument, the site upon which the Bigallo stands was occupied by the tower in which the dead were deposited for eighteen hours before burial. It was the tallest building in Florence, being 230 feet high, and in the course of one of the struggles for which Flor-

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\* Although Vasari attributes it to Niccolò Pisano its date shows it to belong to a much later period. It is probably the work of Andrea Orcagna, 1308 ?-1368. See Horner's *Walks in Florence and Its Environs*.

ence was notorious, the Ghibellines had it pulled down; according to the tradition instructing the architect who was employed to demolish it to arrange so that as it fell it would crush the Baptistery of San Giovanni, which was used as a meeting-place by the Guelphs; but whether this story is true or not, the Baptistery escaped destruction.

The Bigallo consists of two open arches, forming an angle with the street, and a small porch leading to a sanctuary closed by iron gates. The design of the arches is exquisite, the mouldings and decorations are in admirable taste, and on the walls may still be traced, though dimmed by time, the outlines of frescoes, sometimes attributed to Gaddi, but really the work of some artist of the fifteenth century.

Three statues of the Virgin and two saints decorate the exterior, while over the altar of the chapel is a life-size statue of the Virgin and Child between two angels with Jewish turbans on their heads, formerly believed to be by Pisano, though documents recently brought to light by Cicognara prove that they were executed by Alberto Arnoldi of Florence about 1360. A predella by Ghirlandajo and numerous other frescoes complete the decoration of this exquisite little building, which successive restorations have not deprived of its leading characteristics, and which derives not a little of its attraction from its position at the corner of the piazza where stand the Baptistery, the Duomo of Santa Maria del Fiore, and the Campanile.

## SANTA MARIA DEL FIORE.

The document which registered the decision of the municipality of Florence to erect the cathedral church in 1294 is of historical interest, as testifying to the generous spirit of the Florentine people. Its tenor is as follows :\*

“Believing that all the acts and undertakings of a people which prides itself upon being of illustrious origin should bear the impress of grandeur and sagacity, we command Arnolfo, director of the public works of our commune, to prepare a model or drawing for the building which is to be erected in place of the church of Santa Reparata. He is bidden to display a magnificence which human power and skill can never surpass. Whatever a Government undertakes should correspond with the generous impulses of the citizens whom it represents, and this point the architect employed to build our cathedral must bear in mind.”

The name is evidently meant as an allusion to the lily in the city arms. The ceremony of laying the first stone took place on the 8th of September, 1298, Pope Boniface VIII. being represented by his legate, Cardinal Pietro Valeriano. Arnolfo's design was a Latin cross with a nave and side-aisles opening into each other by four pointed arches. In the centre of

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\* An inscription on the wall of the Duomo itself seems to indicate that this date given by Villani is incorrect and should be 1298.

the space, under the dome, was the choir, with an octagonal enclosure and an altar, and in each of the small recesses there was a rectangular chapel.

Arnolfo died in 1310, when the building had not got beyond the capitals upon which the roof was to rest, and in 1332 Giotto was appointed to carry on the work which for two hundred years was under the supervision of the greatest architects of the day.

To Giotto we owe the beautiful addition to the cathedral known throughout the world as the Campanile, which was built in 1334 on the foundations of the little church of San Zenobio. It is nearly 280 feet high, or about 30 feet less than Giotto had designed, as the spire, like that of St. Mark at Venice, with which he had intended to finish it, was not built by Taddeo Gaddi, who succeeded him. The Campanile is divided into six sections, the first two, which can easily be seen from the ground, being decorated with bas-reliefs executed by Giotto himself, Andrea Pisano, and Luca della Robbia. There is no little analogy of sentiment between these bas-reliefs and those of the famous fountain at Perugia. Above these two divisions are niches for statues, among those placed in them being the four Evangelists, by Donatello, and on the principal southern façade four prophets, three by Andrea Pisano, and the fourth by Tommaso di Stefano, surnamed Giotto. Upon the eastern and northern sides of the tower are saints and patriarchs by Donatello, Nicolò di Piero of Arezzo,

Luca della Robbia, and Nanni di Bartolo. One of the Evangelists mentioned above is the celebrated "Zuccone," the "bald" St. Matthew of Donatello, a work which he esteemed so highly that he was more than once heard, while engaged upon the statue, adjuring it to speak; while, by way of emphasizing a statement, he would say, "By the faith I have in my Zuccone."

Charles V., when he entered Florence after the siege, is reported to have said that the Campanile "ought to have a case made for it, so that it might be shown as one would a jewel." In the belfry, which commands a splendid view of the city, there are seven bells, the largest—cast in 1705 to replace one which had got cracked—weighing nearly eight tons.

The most illustrious of Giotto's successors was Filippo Brunelleschi, who, as has been described in a previous chapter, began the superb cupola in 1421. This was his *magnum opus*, exceeding in boldness of design and harmony of detail all other works of modern art. The cupola, as is generally known, is double, the inner wall being spherical, so that between it and the outer one there is room for the staircases, bracings, and chains which help to make the work more durable. Michael Angelo took this as his model when constructing the dome of St. Peter's at Rome, and Leo Battista Alberti for his unfinished temple at Rimini. It was not completed until fifteen years after

Brunelleschi's death, Andrea del Verrocchio, the sculptor of the Medici tomb in the old sacristy, designing and executing the ball, and Giovanni di Bartolo the scroll on which the cross rests. The church contains several monuments, including those of Giotto, erected by Benedetto da Maiano by order of Lorenzo the Magnificent, and of the celebrated organist Antonio Squarcialupi, who was a favorite of Lorenzo, and whose epitaph was composed by his patron. Aldobrandino Ottobuoni has his sarcophagus near the Servi door, and it is believed that Poggio is also buried here.

The walls are somewhat bare, but the building contains many works of the highest order by Donatello, Michelozzi, Ghiberti, Della Robbia, Sansovino, Bandinelli, and Andrea del Castagno. It was near the Servi door that Domenico di Michelino painted in 1465 the portrait of Dante which was ordered by the Opera del Duomo as a tardy tribute to his memory. Dante is represented in a red toga, crowned with laurel, holding in one hand his poem, while with the other he points to the Inferno. The inscription states that the execution of this fresco was suggested by Maestro Antonio, of the order of Franciscans, who had given public readings and explanations of the Divine Comedy in the Cathedral.

In this wonderful building, so closely associated with the history of Florence, was enacted the opening chapter of the Pazzi conspiracy, and it was in the

sacristy that Lorenzo took refuge after the death of Giuliano. The medallion of Pollaiuolo (see chapter on Giuliano de' Medici) shows what was the appearance of the octagonal choir then standing beneath the dome. The façade of Santa Maria del Fiore was completed in 1887 from designs by De Fabris.

#### THE BAPTISTERY OF SAN GIOVANNI

This is the most ancient building in Florence, for if not of pagan origin it certainly dates from the earliest ages of Christianity. It was coated with marble of different colors by Arnolfo di Cambio in 1293, while in the sixteenth century Agnolo Gaddi designed the lantern; but long before Arnolfo's time it had been employed as a Christian place of worship, being used as a cathedral up to 1128, when it was converted into a baptistery.

This building contains three gates, which have no parallel in the world. The oldest is that on the southern side, upon which Pisano spent twenty-two years of his life, a most beautiful work representing, in twenty compartments, the life of St. John the Baptist. The frieze which runs round it was commenced nearly a century afterwards by Ghiberti, and Pollaiuolo had much to do with its completion.

The northern gates are by Ghiberti, and, like those of Pisano, are divided into twenty compartments, the subject being the life of Christ. The bronze door-posts are delicately carved with flowers, fruit, and animals.

These gates were first placed on the eastern side, but in 1452 were removed to make room for Ghiberti's still finer work.

On the third façade, that which faces the Duomo, is the Porta del Paradiso, so named by Michael Angelo, who declared that this gate was worthy to be the entrance into Paradise. Ghiberti divided each panel into five parts, taking the following as his subjects, after suggestions made by Leonardo Bruni Aretino: (1) Creation of Adam and Eve; (2) Cain and Abel; (3) Noah; (4) Abraham and Isaac; (5) Jacob and Esau; (6) Joseph in Egypt; (7) Moses on Mount Sinai; (8) The Capture of Jericho; (9) David Slaying Goliath; (10) The Queen of Sheba and Solomon.

The frieze contains statuettes of the prophets and prophetesses and portrait-busts of men and women still alive, including Ghiberti himself and his father; while the frame-posts, with their masses of vegetation and flora wrought in bronze, are admirable for their truth to nature. Bronze groups representing the "Decapitation of St. John the Baptist," by Danti, and the "Baptism of our Lord," by Andrea Sansovino, surmount two of the gates, which were at one time heavily gilded, though few traces of this are now visible.

The Baptistery, empty as it appears to the eye upon first entering it, is replete with beautiful monuments, a description of which would fill a good-sized volume. It is built, as I have already said, upon an

octagonal plan. The altar, which formerly stood beneath the cupola, has been removed. On the 24th of June every year the magnificent retablo in massive silver, which is preserved among the treasures in the Opera del Duomo, is displayed in the Baptistery. The silver alone weighs 325 lbs., including two centre pieces, two side pieces, and a silver crucifix with two statuettes seven feet high and weighing 141 lbs., the group being completed by two statues of Peace in engine-turned silver. Many artists were employed upon the making of it. Finiguerra, Pollaiuolo, Cione, Michelozzi, Verrocchio, and Cennini made the lower parts and the bas-reliefs of the front, while the cross, executed in 1456, is by Betto di Francesco, and the base of it by Milano di Domenico Dei and Antonio Pollaiuolo.

The interior of the cupola of San Giovanni is ornamented with some of the oldest specimens of mosaic decoration in Florence, these Byzantine artists being the first, after Murano and Altino, to exercise their craft in Italy, and being succeeded by Jacopo da Turita, Andrea Tafi, and Gaddo Gaddi.

In the biography of Cosimo the Elder I have alluded to the handsome tomb of Baldassare Cossa (Pope John XXIII., deposed at the time of the Council of Constance), which was reared in the Baptistery by Donatello. The Holy of Holies is relatively modern, having been erected at the expense of the Guild of the "Calimala," as the men who gave the

finishing touch to the woollen stuffs manufactured abroad were called. The baptismal font, in a building specially used for christening, would, as a matter of course, be intrusted to artists of great repute, and that at San Giovanni is attributed to Andrea Pisano. Upon each face is represented one of the Baptisms most famous in the history of the Catholic religion, an inscription beneath explaining each episode; but this font is unfortunately so much in the background that it escapes the notice of many visitors.

Donatello carved the wooden statue of the Magdalen which occupies one of the niches, the thin emaciated face being typical of the artist's partiality for reproducing in their smallest details the physical defects of his subject. With regard to the other features of interest in the Baptistery, they will be found noticed in their proper place—the mosaics of Andrea Tafi in the chapter on Painting, and the bas-reliefs of Ghiberti in that on sculpture, while the works of Donatello and Pisano have already been dealt with. The exterior aspect of the Baptistery does not give one the idea of a building restored in the thirteenth, but rather in the fifteenth century.

#### THE PONTE VECCHIO.

Until the close of 1080 the Ponte Vecchio was built of wood, the heavy masses of timber, though offering no steady resistance to the stream, dividing the muddy course of the waters into a thousand small

currents, and breaking its force. But in 1177 occurred one of those inundations which were so frequent that traces of them may still be seen on the walls of the quays. These inundations were one of the curses of Florence, and though the evil has been to a certain extent cured by the construction of massive quays, they still occur in the direction of the Cascine. An attempt was accordingly made in the twelfth century to obviate this inconvenience by the construction of a stone bridge. This, in turn, was carried away in 1333, and Taddeo Gaddi, who had already made a name for himself by his architectural skill, was employed to build a bridge capable of resisting the highest floods. The present bridge was therefore erected in 1345, being 330 feet long by 44 wide. With the double object of obtaining an income for the city and of introducing a novel feature, shops were built on the two pathways, which were 16 feet wide, and these were let to the butchers of Florence, thus realizing the Eastern plan of concentrating the meat trade of a town in one place. This arrangement lasted from 1422 until 1593, but in the latter year, under Cosimo I., the "Capitani di Parte," who had the supervision of the streets and highways, ordered that all the goldsmiths and jewellers should take the place of the butchers, and in a few months the Ponte Vecchio became the wealthiest and most crowded thoroughfare of Florence. In order to avoid shutting out a view of the stream and interfering with

the perspective, an open space had been reserved in the centre, and when the Palazzo Vecchio and the Uffizi were connected with the Pitti Palace by means of the large covered way carried over the bridge, this space was left intact so as to afford a view of the eminence of San Miniato upon one side, of the windings of the stream on the other, and of the Cascine shrubberies and the mountains upon the horizon.

The first bridge above was built in 1235 by Messer Rubaconte, a Milanese of the Casa Mandella, then Podestà of Florence, and is called Alle Grazie. The first bridge of Santa Trinita, afterwards replaced by the beautiful one which we owe to the genius of Ammanati, was built by Messer Lamberto Frescobaldi, and the bridge Alla Carraja was begun in 1218 by one Lapo. The great flood of 1333 carried all of them away, and this disaster is recorded upon a stone which bears the following inscription :

“ Del Trentatre dopo l'mille Tracento,  
Il Ponte Cadde per diluvio d'Acque  
Poi dodici anni, come al comun piacque,  
Rifatto fu con questo adornamento.”

#### SANTA CROCE.

Built by Arnolfo, then fifty-four years of age, by order of the Friars of St. Francis, this venerable temple was raised upon the piazza called Santa Croce, where formerly stood a small church belonging to the order of Franciscan monks. They had resolved to

embellish and enlarge their church, and Cardinal Matteo D'Acquasparta, general of the Franciscan Order, proclaimed an indulgence to all contributors towards the undertaking. The church was far enough advanced in 1320 for services to be held in it, though the façade was then, as until a very recent period it remained, a plain brick wall, without facing or any other ornament. Santa Croce was not singular in this respect, for San Lorenzo and many other Florentine churches have never been decorated externally.

In 1442 Cardinal Bessarion, the founder of St. Mark's Library at Venice, was delegated to perform the ceremony of consecration. Donatello and Ghiberti, incomplete as was the façade, executed some statues and a stained-glass window for it, but it is only within the last few years that the city of Florence completed the work, leaving untouched the grand piazza which had been the scene of so many *fêtes* and intestine quarrels, and upon which is now erected a statue to Dante.\*

The interior is striking from its vast size, the church being built in the shape of a Latin cross, with nave, aisles, and transepts, each of the seven pointed arches being supported on an octagonal column. Opposite the front entrance is the high altar, while all

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\* The façade of Santa Croce was completed in 1863. The expense having been principally born by Mr. Francis Sloane, an Englishman.

around the walls and between the side altars—erected in 1557 by Vasari by order of Cosimo I.—are the monuments of the illustrious dead. First of all on the left there is Domenico Sestini, a celebrated numismatist, whose bust was carved by Pozzetti. While in the first chapel on the right is the tomb of Michael Angelo, who died at Rome on the 17th of February, 1564; the monument was designed by Vasari, the bust was executed by Battista Lorenzo. Two contemporary sculptors, Valerio Cioli and Giovanni Dell'Opera, did the allegories of Sculpture and Architecture, the frescoes around the monument being by Battista Naldini. A nobler tomb might well have been raised to the memory of Michael Angelo. The body was deposited in the church on the 12th of March, 1564, and lay in state, for the people of Florence to come and pay him the last tribute of respect.

The next tomb is only commemorative, for it does not contain the ashes of Dante, in whose honor it was erected in 1829 by Ricci, as a tardy homage on the part of Florence to one who suffered so much for her sake in life.

After Dante comes Victor Alfieri, whose name has been borne with distinction by his descendants. This monument was erected by Canova in 1807. Compared with the monuments of the fifteenth century and of the Renaissance, which are to be seen in such splendid profusion in Florence, these tombs seem so inferior that it is impossible not to wonder how the

decadence was brought about. It is not at Florence alone that this feeling manifests itself; for at Venice, in the splendid temple of Santa Maria Gloriosa dei Frari, beside the tombs of doges and condottieri of the fifteenth century there stands that wretched monument upon which the great name of Titian has been traced. This is evidently the result of an inevitable law to which humanity is subject. Genius comes into the world, grows, spreads, and covers the earth with its shadow: then slowly the sap runs back from the verdant trunk, the tree yields less luscious fruit and flowers not so fair, until at last the branches wither and the tree dies.

Close beside Alfieri is buried Machiavelli, his tomb, like so many of the others, being of modern erection, and consequently less beautiful than if it had been the work of a sculptor who had studied in the school of Ghiberti or Donatello. By the side of Machiavelli rests Luigi Lanzi, a name less generally known, though celebrated in his time as an historiographer of painting, or an art critic as we should now call him. His friend, Chevalier Ornofrio Boni, prepared the design for his tomb, which was executed at public cost. The pulpit—a fine specimen of fifteenth-century sculpture, carved by Benedetto da Maiano at the cost of Pietro Mellini, who presented it to the church—is well worth close inspection; and close by, between the tombs of Lanzi and Leonardo Bruni, is a group in freestone, representing the Annunciation.

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This was one of the first of Donatello's works, and gave an earnest of his future genius.

The tomb of Leonardo Bruni Aretino is one of the five or six greatest works of this nature which ever left the sculptor's hands ; it has been used as a model by the sculptors of all the tombs in Santa Maria del Popolo at Rome. Born in 1369, Leonardo died at Florence in 1443 ; he was a man of letters, a savant, and an adroit diplomatist, though his favorite study was the law, his reputation as a jurisconsult being of the highest. For a long time, however, he was so attached to literature that he abandoned politics for it ; was a thorough Greek scholar and a decided partisan of the doctrines of Aristotle. He had served as Apostolic Secretary under four popes, and when John XXIII. was driven into exile he followed him from Constance. The Papal bulls of the early part of the fifteenth century, noted for the excellence of their Latin, were drawn up by him. It was not until towards the end of his life that he could be induced to abandon his post at the Vatican and come to live at Florence, where he fulfilled several very difficult missions, and died Chancellor of the Republic. He was eulogized in the most extravagant terms by his contemporaries, and his epitaph records that "the Muses, when they learnt the death of Leonardo, could not restrain their tears, and were dumb." He left behind him a History of Florence from its foundation until 1404, and this work seems to have been highly ap-

preciated at the time, for there are manuscripts of it in nearly every important library throughout Italy. The monument to Leonardo Bruni is the highest expression of sculptural art, combining all the taste of ancient Greece with the grace, the power, the calm, the supreme harmony, and the perfection which genius alone confers, its tranquil and subdued beauty comparing favorably with the theatrical effect and garish splendor of the monuments in St. John Lateran and St. Peter's at Rome. The superb mausoleums of Leopardi and of the Lombardi at Venice are, perhaps, equally beautiful; but I am inclined to give the preference to the work of Bernardo Rossellini. He became acquainted with Leonardo Bruni at the Papal Court, where he, as well as Leo Battista Alberti, was a director of the pontifical works. The Madonna let into the upper part of the monument is by Andrea Verocchio.

Close by the tomb of Bruni is that of P. A. Micheli, a celebrated botanist, who died at the age of fifty in 1737; and the last monument on this side of the nave before reaching the transept is that of Leopoldo Nobili, who died at Florence in 1833. These are but second-rate works compared with those which precede them, but the names of the artists have been kept alive, Leopoldo Veneziani having prepared the designs, and Francesco Pozzi carved the bas-reliefs, in which the genius of science is seen lifting the veil of nature, which is being held up by the allegorical

figure of Tuscany. Not far from these is the mausoleum which Bartolini, one of the best modern sculptors in Florence, erected to the memory of Leo Battista Alberti, who as writer, architect, sculptor, and medallionist, was one of the leading men of his day (1404–1472). His death attracted but little notice, and he was buried without pomp at Rome, and no tomb was raised to his memory.

The mausoleums against the opposite wall of the main nave are those of the Senator Giovanni Vincenzo Alberti; of Antonio Cocchi, an antiquary, who died in 1773; and of Carlo Marsuppini, Secretary of the Republic, who died in 1453.

This last-named mausoleum is one of the most beautiful of the works fashioned by human hands, and it is by the creation of monuments like this that Florence has taken rank immediately after Athens in regard to intellectual culture.

There are some artists, just as there are some poets, who, dying at an age when life seems to be opening joyously before them, leave behind them an impression of tender melancholy which may even be traced in their works. Desiderio da Settignano, the author of the tomb of Carlo Marsuppini, who died at the age of five-and-thirty, was one of these. He was born in 1428, and his father, Bartolomeo di Francesco, a stone-cutter at Settignano, was a friend of Raphael's father, who, in his "*Cronaca Rimata*," refers to the boy as "*Il bravo Desider si dolce e bello*," these two

adjectives seeming to imply that he was a handsome youth. Of the work itself it is difficult to give an adequate description, the dead body reposing upon the sarcophagus, and the angelic faces of the two children on either side, striking one, as it were, dumb with admiration. This monument has not the over-awing effect of the Sistine Chapel; it is not pompous and theatrical, like the Lateran chapels; nor is it merely elegant, noble, and exquisite, like those of Leopardi or Lombardi; but there is something more human and more tender about it; so much so, that after a long study of the painters and sculptors of the fifteenth century, one is liable not to do full justice to their successors who brought about a revolution in art, and gave expression to new ideas. If the great sculptor Donatello had left no other work scored to his credit save his pupil Desiderio, his name would still be gratefully remembered.

Carlo Marsuppini, to whom this monument was erected, has already been referred to as the Secretary of the Republic, and one of the most illustrious of Florentine citizens. The son of a distinguished jurisconsult, who is himself buried by the side of his son, he was the pupil of Giovanni of Ravenna, and of Emanuel Chrysoloras a man of profound learning, who derived great pleasure in teaching Greek to the young men of Ravenna. The father of Carlo, who had been for a short time Governor of Genoa, was likewise secretary to Charles VI. of France, and the

son was also employed in the public service, his first mission being to accompany Cosimo de' Medici to Parma: thence he passed into the service of Pope Eugenius IV., and then he came to Florence and acted as secretary to the Republic. He several times represented the city as ambassador, and at his death the people honored his memory by one of the grand funeral ceremonies then in vogue. Upon the 24th of April, 1453, the body was placed upon a state bed, robed in silk, around which streamed banners from the Pope, the King of France, the towns of Florence and Arezzo, and each of the communities and associations of the city. Matteo Palmieri, one of the most learned men of the day, placed a laurel wreath upon his brow and pronounced a funeral eulogy.

After the tomb of the Secretary comes that of one less illustrious, Angiolo Tavanti, secretary to the Emperor Francis, husband of Marie Therese, who died in 1782. This monument is by Spinazzi, who also carved that erected to Giovanni Lami, who, though now somewhat forgotten, rendered no little service to Florentine literature by his many classical publications. Lami was born in 1698 and died in 1770.

In visiting Santa Croce it is impossible not to feel how erroneous are the views often held as to the exact place which will be allotted in the roll of history to the men of the day. Many of the names in this Pantheon are almost unknown, the tomb next to that of Galileo containing the dust of Mulazzi-Signorini,

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1992

*Cloisters of S. Croce*  
*Arnolfo di Cambio*





who has never been heard of out of Italy. Another unavoidable reflection is that the talent of the sculptor is rarely in proportion to that of the man whose memory he is about to perpetuate. Machiavelli was commemorated by two obscure sculptors like Foggini and Ticcati, and Michael Angelo by Battista Lorenzi. What has the world not lost by the refusal of Michael Angelo's offer to erect a tomb to Dante when the city of Florence was about to ask Ravenna to restore his remains to her!

Among the less illustrious persons whose tombs are to be seen in Santa Croce may be mentioned the Countess of Albany, whose monument is by Luigi Giovannozzi and Emilio Santarelli, Raddi the botanist, John Catrick, Princess Charlotte Bonaparte, Joseph Salvetti, Raphael Morghen, Bettino Ricasoli, the architect Alexander Galilei, the Countess Zamoiska, and the Castellani.

It would be superfluous to describe all the parts of this vast monument, which, interesting in itself, contains numerous works of art in the way of pictures, bas-reliefs, and frescoes, by Taddeo Gaddi, Starnina, Mainardi, and even Giotto.

The convent annexed to Santa Croce was also built by Arnolfo. It was originally occupied by the Franciscan monks, and it was here that, from 1284 to 1782, the Inquisition held its sittings. The notorious Frenchman, Gauthier de Brienne, Duke of Athens, who for a brief period ruled Florence as Cap-

tain of the People, selected this monastery as his residence in June, 1342, but having in September of the same year succeeded in getting himself elected ruler of Florence for life, he removed to the Palazzo Vecchio. His reign, however, was of only brief duration, for the year following he was expelled by the people.

St. Bernard of Siena; the celebrated Felix Peretti, the monk who cast away his crutches, exclaiming, "*Ego sum Papa*;" the mighty Sixtus Quintus; and Pope Clement XIV. were all monks of Santa Croce.

The cloister is also very interesting, for although the form of decoration has been altered by successive generations, the primitive design has been preserved. Among the dead buried in it are the Alamanni, Francesco Pazzi, and Gastone della Torre Patriarch of Aquileia and Bishop of Milan, who died at Florence on the 8th of April, 1317, from the effects of a fall from his horse.

#### THE CHAPEL OF THE PAZZI.

At the end of the cloister of Santa Croce is the Chapel of the Pazzi, built in 1410 by the powerful family of that name, who intrusted the work to Filippo Brunelleschi. By permission of the family, this chapel was used as a chapter-house for the monks of Santa Croce, and in 1566 four thousand of them assembled there to hear the regulations for the establishment of the Inquisition. The chapel of the Pazzi is one of the sanctuaries of Italian art, having a purity of taste

peculiar to Florence, and is as perfect a specimen as could be desired of the new architecture which Brunelleschi introduced at the dawn of the Renaissance.

When an architect of authority and genius can enforce strict discipline on his fellow-workers he obtains complete harmony both in general effect and in detail. This was the case with Brunelleschi's work, and Luca della Robbia, who was one of his assistants, not only brought into play his abilities as a sculptor, but improved the general effect by the rich friezes with which he ornamented the interior. There are such a vast number of works by his brothers and the artists of his school that his own achievements are apt to be overlooked, but the chapel of the Pazzi contains specimens of his art of which he might well be proud. The Four Evangelists life-size in glazed terra-cotta, the heads of the Twelve Apostles on the upper part of the walls, and a frieze composed of a host of angels' heads and scutcheons, form a charming whole, perfect in form, rich in appearance, and of a coloring both enduring and brilliant. Another interesting feature, from an architectural point of view, is the use of terra-cotta in the decoration of the ceiling, and of the cupola in the portico of the chapel.

The building was commenced by Andrea Pazzi, and at his death the work was carried on by his son Francesco, who is buried in the convent. Apart from the architectural work, the Pazzi employed the most famous artists of the day for the decoration of the

altars. Many of the heads and figures of the angels are by Donatello.

In the work of Francesco Bocchi, revised by Cinelli, and published in the seventeenth century under the title of "*Le Bellezze della Citta di Firenze*," it is stated that Galileo is buried at the foot of an altar in the Medici chapel; and as the author says that, at the time of his writing, the tomb was still in the same place, it must be assumed either that the monument in Santa Croce is only commemorative, or that his remains have been removed there since.\*

#### THE BARGELLO.

Formerly known as the Palazzo del Podestà, this palace, now transformed into a National Museum, was also erected by Arnolfo, and is a very fine specimen of thirteenth-century architecture.

In September, 1250, there was a popular rising against the Ghibellines. As a matter of course, there was a complete change of government, the first "Captain of the People" was appointed, and the office conferred upon Hubert of Lucca, who had under him twelve elders (Anziani). Arnolfo di Cambio was re-

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\* On the death of Galileo the feeling of the clergy against him was so strong that they would not permit him to be buried within the church; his remains were, therefore, left neglected in a spot to the right of the altar in the chapel of the Novitiate of the Medici until 1757, when they were removed, and, in accordance with his own dying request, deposited beside the body of his favorite pupil, Viviani, in the nave of the church.

quested to build a palace for their accommodation, and the site selected was that of a church attached to the neighboring monastery of the Badia, now so celebrated for its venerable appearance, and for the beautiful works by Mino da Fiesole which it contains. It would be difficult to describe what the Bargello was like in the thirteenth century, for its form was changed in 1345 by Agnolo Gaddi.\* It was first called the Palazzo del Commune, and afterwards the Palace of the Podestà, being styled the Bargello when it was used as a residence for the Chief of Police, who bore that title.

Now a National Museum, and restored with a careful regard to its original aspect, it presents a very imposing appearance, and is, without exception, the best preserved of all the ancient monuments in Florence. The scutcheons of the various Podestàs and of the ordinary members of council, let into the walls give a very characteristic appearance to the ornamentation. This was a general usage at the time, and many interesting specimens of this description of decoration, now fallen into disuse, are to be seen at the Town Hall of Fiesole and in the little village at which so many travellers halt to visit the famous "Certosa," beyond the gates of Florence.

Another singular usage—though it was dictated by

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\* This statement, for which Vasari is responsible, is disputed, it being asserted by some authorities that Neri di Fiorovanti was the architect of the present building.

a sentiment of quite an opposite kind—was that of representing, on the walls of the Bargello, frescoes of traitors and rebels, and in 1345 Giotto was employed to paint the features of the Duke of Athens after his downfall, though, unfortunately for us, this fresco is now almost entirely obliterated.

The walls of the Bargello chapel were well known to be covered with paintings by Giotto, which, when the building was converted into a prison, were concealed beneath a coat of whitewash, and only brought to light again in 1840, portraits of Dante, Brunetto, Latini, and Charles of Valois being discovered among them. During the fourteenth century the prisoners condemned to death were executed in the court-yard of the Bargello, and this contributed to give the place a sinister name. But art now reigns supreme within its walls, and the great names of Donatello, Verrocchio, Michael Angelo, Maiano, Desiderio, Brunelleschi, Ghiberti, and the brothers Della Robbia, have obliterated the recollection of the gloom in which the palace was once involved.

#### ANDREA ORCAGNA.

(1308-1376.)

A large place in the history of Florentine art is that held by Andrea Arcagnuolo, surnamed Cione, because he was the son of Matteo Cione, who was himself an unrivalled goldsmith in his day, and to whom we owe part of a work matchless in its way,

viz., the famous silver altar treasured up in the "Opera del Duomo."

Orcagna was born in 1308, and the date of his death is given by some authorities as 1368, and by others as 1376. He was goldsmith, architect, painter, sculptor, and even poet, combining, like so many of his compatriots in the fourteenth and two following centuries, manifold gifts. As a goldsmith he worked under the direction of his father, and he received lessons in painting from his eldest brother, Bernardi. He soon gave up the goldsmith's trade for fresco painting, and there is reason to believe that his greatest paintings were done while he was between five-and-twenty and five-and-thirty. His brother Bernardi, many of whose works are ascribed to Andrea, painted the two large frescoes of Hell and Heaven in Santa Maria Novella, though he was assisted in them by his brother. He showed so much talent in easel-painting—the London National Gallery has a fine specimen of his pictures in the "Coronation of the Virgin"—that he was employed to decorate the walls of the Campo Santo at Pisa. This was the great work of his life, and he showed real genius in painting a commentary on those lines in which Horace describes how "pale death with one blow overturns the cottage of the poor and the palace of the great." A good deal is said about "realism" and "naturalism" in the present day, but Orcagna rendered palpable by his unpretentious style of art the idea which

he had in his mind, and the most simple cannot fail to seize his meaning.\*

Andrea Orcagna first distinguished himself as an architect in connection with Or San Michele. Arnolfo had built upon the site of an old Lombard church dedicated to St. Michael a sort of Loggia, to be used as a corn mart, of the kind so common in Italy, the vaulted roof resting on brick columns, with open arches between them. A celebrated painter of his day, Ugolino of Siena, had decorated one of the columns with a Madonna, and about the middle of the thirteenth century this became a place of pilgrimage. In 1294 it was rumored that a miracle had been wrought there in presence of the people, and crowds came on market days with votive offerings, until at last the wealthy corn merchants determined to erect a building more worthy of the object of their worship. The opportunity occurred in 1304, when, by the carelessness of a prior of San Piero Scheraggio, known as "Neri Abati," the corn market was burnt down, together with seven hundred houses and towers.

At the joint initiative of the corn merchants and of a lay order which had assumed the guardianship of the Madonna, the members styling themselves captains of Or San Michele (*Or* being derived from *Horreum*, granary),† it was resolved to rebuild the

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\* These frescoes are now generally attributed to some artist of the Siennese school.

† Or, according to some authorities from *Hortus*, a garden.

Loggia, and the work was intrusted to Taddeo Gaddi, at that time chief architect (Capo Maestro) of the Commune. Above the part set aside for the corn exchange he built two stories, one for the Administration and the other for the granaries, which accounts for the peculiar shape of what is now the church. The first stone was laid with great pomp, and two years later the Corporation of Silk-weavers (*Arte della Seta*) having asked permission to place the statue of their patron saint in one of the niches of the new building, the other corporations asked a like favor. Thus it was that in course of time the original use of the building was changed, and it came to be a consecrated place of worship. Large sums were continually being bequeathed to it, and in fifty years the gifts of the pilgrims alone amounted to 350,000 florins. When the plague raged in Tuscany, carrying off three-fifths of the inhabitants of Florence, four-fifths of the population of Pisa, and eight thousand inhabitants of Siena, the Florentines might have been seen kneeling night and day before the Virgin of the Pillar, offering to dedicate their fortunes to her if they were spared. The Signoria, acting in accordance with the popular feeling, passed a law by which the captains of Or San Michele were to receive a third of the property of persons who had slain one of their relatives in order to obtain his or her inheritance.

It was under these circumstances that Andrea Orcagna was called in to transform the granary into a

church, its history and situation making it one of the most interesting monuments in Florence. There it stands, without perspective or set-off, as impossible to sketch or to photograph as to see, situated in a narrow and ill-built street, along which, as is so often the case in Florence, one might pass without noticing it.\* Orcagna closed in the open arches with Gothic windows, placing the niches for the different patron saints of the guilds between them. The famous painting of Ugolino of Siena was enclosed by him in a shrine, a work unique of its kind.

This shrine is of white marble, and Gothic in style, the sculptures representing the principal episodes in the life of the Virgin. The holy image is in the centre of the composition, which is surmounted by an open-worked lid, with statuettes of the Archangel Michael and an angel above. There is a whole mass of bas-reliefs, statues, busts, mosaics, incrustated stones, brilliant enamels, and stained glass, the great variety of material not marring the general harmony. Perkins, in his "Italian Sculptors," gives the following complete description of it, accompanied by etchings of some of the bas-reliefs. He says, "Upon three sides of the base, in octagonal recesses, are bas-reliefs representing the Birth, Presentation, and Marriage of the Virgin, the Annunciation, the Nativity, the

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\* The alterations which have taken place in Florence since this was written have entirely changed the surroundings of Or San Michele.

Adoration of the Magi, the Presentation of Christ in the Temple, and an angel announcing to the Virgin her approaching end. The Virgin, represented as an aged woman, is looking with an expression of hope and submission at the divine messenger, and is receiving a palm branch, which will render her body invisible to the Jews when carried to the tomb. . . . The subjects are divided by small bas-reliefs, representing the Christian virtues, and surrounded by small figures personifying the Virtues, the Sciences, and the Arts. Above the base and behind the shrine there is a large panel representing the death of the Madonna, laid out upon her bed and surrounded by the Apostles, and her ascent in the mystic 'Mandorla,' whence she lets fall her belt, to convince the doubting St. Thomas."

It is worth noting that Orcagna, instead of concealing his identity, as was the case with so many of his contemporaries, made a point of signing his works, and on the shrine in San Michele may be read in Gothic letters the inscription, "Andreas Cionis, pictor Fiorentinus . . . extitit hujus LIXMCCC." He also reproduced his own features in one of the bas-reliefs of this shrine, executed, as the inscription proves, when he was only thirty years of age.

Those who are interested in art will also observe that most of the great artists of the fourteenth and fifteenth centuries, who were at once architects, painters, sculptors, and goldsmiths, place the word "sculptor"

or "goldsmith" in the corner of a picture; while to a piece of sculpture they append the signature of "painter" or "architect," as if to prove that their talents were manifold. Such was the case with Ghiberti, Pollaiuolo, Pisanello, Francia, and several others. The celebrated Madonna by Ugolino, which caused the Loggia to be converted into a church, has not, unfortunately, survived, for he painted "alla Greca," and as he transferred it at once on "Intonaco," to use the term of the day, it had either been destroyed by the fire of 1304, or had gradually been obliterated by the damp air before Orcagna made the shrine. But an artist whose name is unknown—some pupil of Giotto, no doubt—painted a Madonna on canvas for it.\*

Orcagna was ten years about this work, beginning by closing in the arcades and by opening a door on to the Via Calimara, completely changing the appearance which the Loggia had when built by Taddeo Gaddi.

The church, as we see it now, is the result of two centuries of embellishments, but it was in the fifteenth century more especially that the guilds showed the greatest liberality, the result of the respective donations of the wool-carders, the butchers, the smiths,

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\* There is great diversity of opinion as to the authorship of this picture. It has been attributed to Lanzi, Orcagna, Lorenzo Monaco, and Bernardo Daddi in turn, but the latest investigations seem to settle the question in favor of the last named, an artist of the fourteenth century.

the farriers, etc., being a sort of external altar, very peculiar in shape, and having a mass of variegated ornamentation, typical of the development of the sculptor's art in Florence.

Apart from its artistic importance, Or San Michele is interesting, because it symbolizes the strength and influence of the guilds of Florence, which may be said to have made the city not only wealthy and famous, but noble and beautiful. The guilds, in short, were the first and most beneficent patrons of art in Florence and throughout Italy.

There were fourteen niches on the outside, and these were gradually filled with statues of the patron saints of the various guilds, whose banners were displayed from them on the festival of St. Anne. This ceremony, which was one of the most imposing of the year, was first observed upon the expulsion of the Duke of Athens, and notwithstanding the dissolution of the guilds, it is still carried on.

Beginning at the northwest, we see the statue of St. Matthew, by Michelozzo Michelozzi, and a careful inspection of the hem of the cloak which the saint is represented as wearing will disclose the following inscription:—"Opus, Universitatis cansorum, Florentiæ An. Dom. MCCCCXX." The niche itself was designed by Niccolò Aretino, and the guild of money-changers bore the cost.\*

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\* The niche was more probably designed by Ghiberti, to whom the statue is also sometimes ascribed.

Lorenzo Ghiberti did the statue of St. Stephen, in the second niche, for the Guild of Wool-combers. The Guild of Smiths employed Nanni, the son of Antonio di Banco, less famous than Ghiberti, but an artist of sterling ability, to carve their statue. A bas-relief at the foot represents the bishop under whose protection this guild placed itself, in the act of shoeing a horse possessed by a devil. This façade, looking on to a dark, narrow street, is often overlooked by visitors; but, with its singular corridor connecting the upper stories of Or San Michele with the neighboring house, it is very picturesque. The street in question is called "Sdrucchiolo di San Michele." The flax merchants obtained permission to place the statue of their patron saint (St. Mark) in the first niche of the south side, and the work was intrusted to Donatello, who carved a statue which is not so much admired as many of his works, though Michael Angelo is reported to have said of it, "How can any one not believe the Gospel, when it is preached by a saint whose countenance is honesty itself?"

Donatello also did the statue of St. George for the armorers, and this is one of the finest specimens of the sculptor's art. St. George is in full armor, standing upright, and with one hand resting on his shield. The noble and tranquil dignity of the saint, defying, as it were, an invisible enemy, is the most striking feature in this remarkable work.

On the pedestal may be seen a small bas-relief by

Donatello of St. George slaying the Dragon, a terracotta reproduction of which is in the South Kensington Museum.\*

On the southern front is the statue of St. John the Evangelist, executed by Baccio da Montelupo for the Guild of the "Por Santa Maria," and above these niches, in the spandrels, Luca della Robbia placed the arms and emblems of the different guilds done in terracotta or majolica. The façade, which is most noticed, overlooking as it does one of the most crowded streets of Florence, has in its centre a splendid niche, the architectural design of which is by Donatello, the niche itself containing the figure of St. Thomas thrusting his finger into the side of our Lord, by Verrocchio, the tribunal of the Mercanzia having found the funds for this effective composition.

Giovanni da Bologna, at a later period, executed for the Guild of Judges and Notaries the statue of St. Luke, which occupies the first niche on the eastern front, while that of St. Peter on the north side is by Donatello, who did it for the Guild of Butchers.

The Guild of Shoemakers instructed Nanni di Banco to carve a statue of St. Philip for the second niche on the north front, and the Carpenters and Masons employed him to erect a group of four uncrowned saints martyred under Diocletian. An anecdote

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\* The original St. George by Donatello is at present in the National Museum—Il Bargello—whither it was taken in 1892, a cast being substituted at Or San Michele.

dote, which proves what a great influence Donatello possessed over the artists of his day, is told in connection with this work. When the saints were finished Nanni discovered that they were too big for the niche, and he consulted Donatello, who promised to help him out of his trouble if he would give a supper to him and his workmen. Donatello set to work, and after knocking off portions of the shoulders and arms of the four saints, brought them into such close contact that they could be placed in the niche without difficulty. It will be seen from the foregoing description that Or San Michele is a true sanctuary of Florentine art. In the interior, which, like the exterior, is the work of successive generations, the magnificent shrine of Orcagna, representing the history of the Virgin, first attracts our attention. The first altar to the right is modern, while that consecrated to St. Anne dates from the close of the last century, in the centre being a handsome group of St. Anne and the Virgin, by San Gallo, an artist with something of Michael Angelo's manner.

Simon da Fiesole had decorated the rear altar for the Guild of Grocers, but it has been entirely renovated, and, except for the handsome vaulted roof and Orcagna's shrine, the interior has not the attractions of the exterior. Still there is no sanctuary in Florence more venerated, the sacred picture of Ugolino helping to inspire the people of the present day with the same respect which was shown it in the Middle

Ages. There are two curious legends, also, in connection with the group of the Virgin and Child, by Simon da Fiesole. One of these is that a Jew having, in 1493, struck them a blow on the face, he was pursued and stoned to death by the children of Florence, an inscription at the base of the statue commemorating this occurrence. It was reported again in 1628 that the Virgin had been seen to move and blink her eyes, and as the plague occurred in Florence two years later, this was of course said to have been a presage of the calamity.

#### THE LOGGIA DEI LANZI.

Concurrently with the work which was being carried on in Or San Michele, Orcagna was assisting in the building of the Orvieto Cathedral, where he spent the year 1360; but so much pressure was put upon him that he did not remain there long, and returned to Florence, the first important work which he undertook after that being the "Loggia dei Lanzi." According to Gaye and Ricci, who are the most trustworthy authorities, this work was begun in 1374, but Italian dates of this period are never to be relied upon altogether.\* The building of the Loggia was interrupted by war and civil dissensions during a period of ten years, but Baldinucci, in his "*Libro di Ricordanze del Proveditore Stieri*," referring to the sums

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\* The Loggia dei Lanzi is also attributed to Benci di Cione, who may have executed it from designs made by Orcagna.

paid to the sculptors who assisted in carving the statues above the Loggia, shows that considerable progress must have been made in a short period. It was thought at one time that Orcagna had carved the statues of the four Cardinal Virtues, but Gaddi and Giovanni Seti are now known to have executed those of "Fortitude" and "Temperance," if not the two others.

The Loggia merits a somewhat detailed description, for it is an open-air Tribune, holding much the same position as regards sculpture as the famous Uffizi Tribune does in respect to painting. Orcagna, by the substitution of full for pointed arches, made an innovation in architecture which was generally followed.

The principal characteristics of this handsome building are boldness of design, elegance, and strength; it consists of three open arches with three pillars, enclosing a platform raised six steps above the square.

The Loggia was originally designed to protect the citizens from the weather during the discussion of public affairs. About 1541 Cosimo I. brought to Florence a Swiss Guard composed of two hundred soldiers, and the name—De' Lanzi—dates from this period, the derivation being from the word *Lancer*. Not that the Loggia was occupied as a guard-house, like that on the Piazza of St. Mark at Venice, but there was a barrack close by, and there is no doubt

that the soldiers on guard at the Palazzo Vecchio paced up and down before it. The first captain of the Swiss Guard was named Fuggler, and his men were quartered first in the Fortezza da Basso, then in the Medici Palace, and finally on the Piazza itself. The Swiss Guard was only abolished in 1745, and its uniform was similar to that of the Pope's Guard at the Vatican.

The aspect of the Loggia has changed with time, though its architecture has undergone no modification, the various pieces of sculpture being placed in it as they were executed. Michael Angelo urged Cosimo I. to continue the colonnade all round the Piazza, but the idea was not carried out on account of the expense. The oldest of all the works of sculpture placed in the Loggia is beyond question Donatello's "Judith," though it was not originally intended to occupy its present position. An engraving of the sixteenth century shows that it then stood in front of the Palazzo Vecchio. Its transfer to the arcade of the Loggia is due to a circumstance of historic interest. It was executed in the first instance for the Medici Palace, and when Pietro de' Medici was expelled it was placed at the entrance to the Palazzo Vecchio and the following inscription carved upon the pedestal: "Exemplum Sal. pub. cives posuere, 1495." In 1504 it was replaced by Michael Angelo's "David," and subsequently transported to its present position, which, according to Gualandi, the

Bologna art critic, it has occupied for nearly four centuries.

The two colossal marble lions which stand at the foot of the staircase have only been there since 1780; one of them is very ancient, while the other is by Flaminio Vacca.

"The Rape of the Sabines," a superb composition by Giovanni da Bologna, which stands out finely against the architectural background, was not originally intended to represent that subject. Francesco de' Medici requested that the artist should call it "The Rape of Andromeda by Phineus," but Borghini, the learned critic, suggested "The Rape of the Sabines" as more appropriate, and Giovanni represented that historical episode upon the base of the pedestal. He was eminently fitted for the work of decorating spacious buildings of this kind, and among his other compositions is "Hercules slaying the centaur Nessus," carved from a single block of marble, and remarkable for the precision of the anatomy and the life-like attitude of the two figures. This group was not specially intended for the place it occupies, but it forms a fitting pendant to "The Ajax and Patroclus," a restoration of a Greek sculpture placed there by the architect Poccianti.

Last of all comes the masterpiece of Benvenuto Cellini, a bronze statue representing Perseus, which has all the characteristics of the eccentric genius by whom it was cast. Perseus is represented as having

just severed Medusa's head from the trunk, which is writhing beneath his feet, while he, with a calm air of triumph, holds up the head with one hand, his sword grasped in the other. The base is ornamented with a series of bas-reliefs, the four sides containing niches, in which are small allegorical statues. There are few more interesting stories than that in which Benvenuto himself relates how the cast of the statue was made. The Loggia, as it now stands, occupies a page in the history of Florentine art, which, instead of lying hidden in museums and galleries, is spread out in the full light of day, beneath the blue canopy of heaven, and with a whole population to admire its beauties.

#### PIAZZA E CHIESA SANTA MARIA NOVELLA.

Pucellai, about 1469, instructed Leo Battista Alberti to design a grand façade for the church of Santa Maria Novella. The square, upon which one now comes upon issuing from the cloister, was then the largest in Florence, even worse off for open spaces in the time of the Medici than it is now. In 1331 a decree had been issued for the laying out of this piazza, and thirteen years later, when Peter Martyr was delivering a series of sermons against an heretical sect called the Paterini, it was still further enlarged.

As all the inhabitants of Florence were very fond of festivals and sight-seeing, an open space of this

kind was indispensable ; and when in after-years the Grand Duke Cosimo got up tournaments, jousts, and so forth, it was there that the chariot races, with their four colors of green, red, sky-blue and white, were held. The prize was a piece of crimson cloth, and seats were erected all round the amphitheatre for the populace. At first some wooden pyramids served as goals for the competitors, but in 1608 Giovanni da Bologna erected the two small obelisks in Seravezza marble, resting on tortoises and surmounted by bronze lilies.

The church is very famous in Florence, and with its agglomeration of monastic buildings and cloisters is one of the most interesting in the city. In 1221 the Dominicans took possession of the ancient sanctuary, and began building a new church. Two of their order, Fra Ristoro and Fra Sixtus, were appointed architects a number of years later, and the work was completed, as we see it now, in 1470. The low arcades on the right were used as tombs, beneath which the principal families living in the quarter were buried.

The interior is Gothic, and in the shape of a Latin cross, thus forming a marked contrast with the classical character of Alberti's façade. This church is as much a museum as it is a sanctuary, some of the greatest names in Italy being commemorated there. It contains the Rucellai and Strozzi Chapels, the tomb of the Beata Villana (1360), of G. B. Ricasoli,

of Bishop Alliotti, of the Patriarch of Constantinople, who died in Florence in 1440, and the mausoleum of Aldobrandini Cavalcanti. The tomb of Filippo Strozzi is by Benedetto da Maiano, but the balustrade of the organ loft by Baccio d'Agnolo has been sold to the South Kensington Museum.

The Ruccellai Chapel contains the celebrated *Madonna* by Cimabue, which is regarded as the starting-point of the Florentine school, and there are many other paintings of great importance in Santa Maria Novella, including two frescoes of "St. Philip Exorcising the Demon" and of "St. John the Evangelist Raising Drusiana to Life." But the artist who has done most for this church is Domenico Ghirlandajo, who was employed by Tornabuoni to paint in the choir a series of scenes from the lives of the Virgin and St. John Baptist in which appear likenesses of several members of his own family and of other illustrious persons of the day. Among them are Luca Pitti, Baldovinetti, Piero Tornabuoni, Cosimo son of Lorenzo, Bartolini, Salimbeni, Francesca Pitti, Politian, Marcilio Ficino, Cristoforo Landino, Andrea de' Medici, and all the members of the Tornabuoni and Ridolfi families. At this period Michael Angelo was one of his pupils, and in the "Visitation of Mary to Elizabeth" he is said to have painted the man looking from a balcony in the distance.

The walls of the Strozzi Chapel are covered with frescoes by Filippino Lippi, and the cloisters are full

of most interesting works. In the Spanish Chapel Taddeo Gaddi and Memmi painted the Church Militant and the Church Triumphant, and Memmi is believed to have introduced into his picture the leading men of his day. The subject of Gaddi's picture is St. Thomas Aquinas seated in a pulpit, surrounded by the Prophets, the Evangelists and the angelic host.\* The Great Cloister, as it is called, which communicates with this one, is the largest in Florence, and is decorated with paintings by various masters. It was a vast religious establishment, dispersed at the time of the Revolution, and founded in 1278, covering more than 200,000 feet of ground. There were the Pope's quarters and the Pope's chapel; and the refectory, built by Talenti in 1460, containing several paintings, including Allori's famous composition representing the miraculous supply of manna in the desert. The Spezeria of Santa Maria Novella still remains open. It is entered by a door on the Via Scala, and is celebrated for the liqueurs and perfumes prepared there.

Altogether Santa Maria Novella is a true sanctuary of art, the chapel of Ghirlandajo giving a better idea than any other place in Florence of the prolific genius of that day, while the compositions in the cloisters are worthy to be compared with those in the Campo Santo at Pisa.

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\* The authorship of these paintings is disputed.

## THE PIAZZA DELLA SANTISSIMA ANNUNZIATA.

This is one of the finest squares in Florence, surrounded by arcades and decorated with busts of the Medicean Grand Dukes. Approaching it from the south, there is a fine view of the church of the Annunziata, while to the right it is flanked by the Foundling Hospital, and to the left by the convent of the order of Servites. These buildings are all much in the same style. In the centre of the square is an equestrian statue of Ferdinand I. by John of Bologna, while to the right and left are two fountains by Pietro Tacca, in which monsters of the deep are in the act of vomiting water into bronze shells.

The statue was erected in 1608, the veteran sculptor being at that time eighty years of age, and the work was done by order of Ferdinand II., as a tribute to the memory of his predecessor, and also to commemorate the victory of the Knights of St. Stephen over the Turks, the cannon taken from the latter being used to make the statue, which bore the inscription, "Con la fusione dei metalli rapiti al fiero Trace." Ferdinand II. afterwards had the large bronze shield, with motto, "Majestate Tantum," semé of bees, let in at the base of the statue.

The portico of the church is of the Corinthian order, the central arcade having been built for Leo X., after the designs of A. da San Gallo, while the money for the other arcades was found by Alexander and Rob-

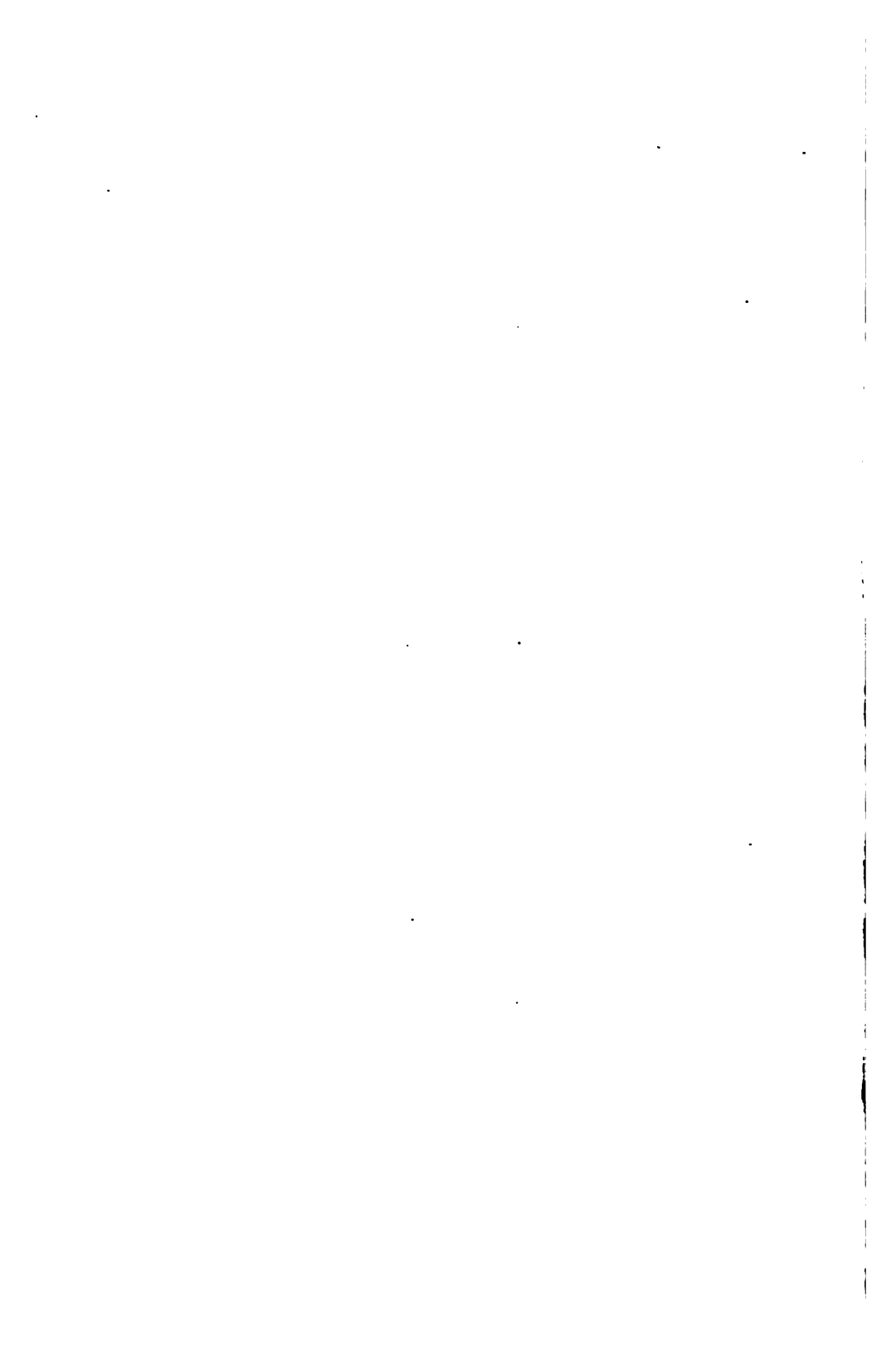
ert Pucci. The central door leads into the church, and opens upon the beautiful portico decorated by Andrea del Sarto; that to the left leads to the cloister, and thence to the church, through the door over which Del Sarto painted the famous "Madonna del Sacco." The door to the right opens into the chapel of St. Sebastian, with its tiny cupola which rises above the portico. This church is one of the marvels of Florence, and so many additions have been made to it of late that it is now resplendent with gold and precious marbles. Its thirty chapels were decorated by all the princes who succeeded one another in Tuscany, from the time of the first Medici down to the last representatives of their race.

The building of the Foundling Hospital was decided upon at the meeting of the Communal Council on the 25th of October, 1421, the mover of the resolution being Leonardo Bruni, who is buried in Santa Croce. When Filippo Brunelleschi, to whom the work was given, had to leave Florence on account of his previous engagements, he prepared the designs, and left his pupil, Francesco della Luna, to carry them out. This was much to be regretted, for the latter changed the lines of the edifice, and having once begun to make alterations, he did not know where to stop. The façade has a handsome portico with nine arcades, and in the spandrels may be noticed terra-cotta medallions representing infants in swaddling-clothes, as typical of the object of the building.



*La Madonna del Sacco, Cloister of the  
SS. Annunziata*

*Andrea del Sarto*



The frescoes are by Poccetti, an artist of some merit, and over the door leading from the court to the church is an Annunciation of the Virgin by Luca della Robbia.

## CHAPTER VIII.

## SCULPTURE.

NICCOLÒ AND GIOVANNI PISANO.

(1205-1278.)

THERE can be no doubt that Tuscany was the cradle of the Renaissance of sculpture, for though the precedence has been claimed for Apulia, the works of sculpture which decorate the eleventh and twelfth century monuments in that part of Italy are more or less of a Saracenic or Byzantine type. Pisano, who may be regarded as the originator of Tuscan art, was not a native of Florence, and his place of birth is uncertain, though he is generally believed to have been born at Siena. He was a man of genius, in the full acceptation of the term, for he was the creator and founder of a great school. He at first devoted his attention to architecture, and at sixteen years of age followed the Emperor Frederick II. to Naples, where he is supposed to have remained twelve years, during which period he undoubtedly worked at the celebrated Castel dell' Ovo and the Castel Capuano. From Naples he went to Padua, where he is said to have superintended the building of the church erected in honor of San Antonio, the famous Santo of whom

the city of Padua is so proud, though there is no direct proof of his having taken part in this great work. From Padua he went to Lucca, where he first gave evidence of his skill as a sculptor, carving a "Descent from the Cross" for one of the side doors of the cathedral of San Martino. This work was in his early manner, the outcome of his natural acquirements and personal observations, and to this period doubtless belong the Madonna, the St. Dominic, and the Magdalene on the Misericordia Vecchia at Florence—this Madonna being the prototype of all the subsequent Madonnas of the Pisan School.

Henceforth his labors as an architect and sculptor were blended together, but it is difficult to assign an exact date to each of his works. He built the Santa Trinita Church at Florence—restored in 1593 by Buontalenti—San Domenico d'Arezzo, the Duomo at Volterra, the Pieva, and Santa Margherita at Cortona. In 1260, by which time his fame both as a sculptor and an architect was firmly established, he executed the beautiful pulpit in the Baptistery of Pisa, which may be regarded as one of those works which inspire a whole school. In this creation he shows the influence of the ancient sculptures which had come under his observation as, for instance, the sarcophagus containing the ashes of the wife of Boniface Marquis of Tuscany, and mother of the celebrated Countess Matilda who died in 1076. He also altered the accepted shape which had been adopted from the earliest ages

of Christianity, conforming himself, however, to the traditions of the Lombard Church, by letting the columns of the pulpit rest upon the backs of lions. As a proof of his having been in some measure inspired by antique art, the fact of his having taken from the Campo Santo of Pisa the bearded Bacchus of the Greek vase has often been mentioned by writers on this subject.

From Pisa Niccolò went to Bologna, where he fashioned the sarcophagus for the remains of San Domenico (the *Arca di San Domenico*), which is one of the marvels of that city. The ashes of the saint were placed in it on the 12th of June, 1267, as we know by the documents brought to light by Professor Bonaini, but Niccolò had started the year before for Siena, where he arranged to carve the cathedral pulpit, leaving his pupil Guglielmo Agnelli to complete a few unfinished details. The pulpit at Siena was erected with the assistance of his son Giovanni, and of his pupils, Arnolfo di Cambio, Donato, and Lapo. It is octagon in shape, and rests upon nine columns. The upper part has six panels, filled in with bas-reliefs representing the Nativity, the Adoration of the Magi, the Flight into Egypt, the Massacre of the Innocents, the Crucifixion, and the Last Judgment. The centre pillar is surrounded by allegorical figures, in semi-relief, of Astronomy, Grammar, Dialectics, Philosophy, Arithmetic, Geometry, and Music.

The frequent journeys of Pisano from town to town,

and the great works which he executed in each, naturally exercised no little influence upon art in the places which he visited, and at Siena more especially he acted as a pioneer for all the sculptors of a later date.

The name of Pisano is connected with one of the bloodiest episodes in the history of his time—the execution of Conradin, by order of Charles of Anjou, after the battle of Tagliacozzo—for he was employed to build an abbey and convent upon the battle-field, to receive the remains of the dead. There is not, however, a single stone of these buildings now standing, the name of Santa Maria della Vittoria, given to a neighboring church, alone remaining to indicate the spot.\*

In 1274 Pisano was at Perugia, where he erected the beautiful fountain which may be said to embody in its decorations the attributes of many of the cities which he had previously visited. This fountain comprises twenty-four statuettes attributed to Niccolò, fifty bas-reliefs done by his son Giovanni, and a basin from which springs a column bearing up a bronze *Tazza*, from which, in turn, springs another column surrounded by nymphs, and surmounted by the griffins of Perugia and a lion. The magistrates of Perugia set so much store by this fountain that severe

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\* A festival commemorative of the victory is held in this church every hundred years. See Perkins's *Hist. Hand-book of Italian Sculpture*. Note, p. 20.

edicts were issued to insure its preservation from damage.

Pisano was the founder of Tuscan sculpture, and exercised an influence, the extent of which cannot well be exaggerated, upon after generations. Perkins, in his "Tuscan Sculptors," well says of him, "Respected and esteemed by all, he is one of the truly great men to whom the whole world owes an undying debt of gratitude, and he stands out like a beacon light in the darkness of these five centuries. What Dante was to Italian literature, Niccolò Pisano was to Italian art."

#### ANDREA PISANO.

(1273-1349.)

Andrea was the son of Ugolino di Nino, and he studied under Giovanni Pisano, the son of Niccolò, acquiring the reputation of being the most skilful bronze-founder of his day. He was the maker of one of the bronze gates in the Baptistry at Florence, and the inscription, still legible, gives the date on which the bronze was cast: "Andreas Ugolini Nini de Pisis me fecit, A.D. MCCCXXX." But though the casting was made on this date, Andrea, assisted by Leonardo di Giovanni, spent nine years more upon the chasing and finishing. A hundred years later, Lorenzo Ghiberti, who wrought the famous Gate of Paradise, was employed to make the frieze which runs round the gate executed by An-

drea, and after his death in 1454 further additions were made to it by Pollaiuolo. There are altogether twenty panels, representing the principal incidents in the life of St. John the Baptist.

These gates were erected during the artist's lifetime at the principal entrance opposite the façade of the Duomo, and the Signoria came in procession from the Palazzo Vecchio when they were put into place, and conferred upon the maker the freedom of the city. Demonstrations of this kind are worth recording, for they excite a spirit of emulation among other nations, and lead to a further development of artistic progress.

Andrea was a friend of Giotto, and contributed to the decoration of the Campanile, for which he carved several of the bas-reliefs upon the lower story. He also executed some statues for the niches of the Duomo façade.

He was an architect as well, and fortified the Palazzo Vecchio for Gaultier de Brienne, who, however, failed to find it a secure refuge from the fury of the people. He also erected the Baptistery of Pistoia, and dying at Florence in 1345 was buried in the Cathedral. The development of the art of sculpture due to the genius of these men is indeed marvellous, for though in later times there has been more freedom of movement than the sculptors of the thirteenth century could boast of, their conceptions have never been outdone in point of boldness and con-

scious strength. There is a clear analogy between the bas-reliefs of the Campanile and those on the fountain at Perugia, their epic outline and symbolic expression lending to them characteristics of grandeur and simplicity worthy of the best epoch of ancient sculpture. It may be said, in fact, that there was more profundity of thought and geniality of conception with the Italian sculptors of the thirteenth than with those of the fifteenth century, though the latter excelled them in harmony and grace of outline.

#### ANDREA ORCAGNA.

(1323-1368.)

Although Andrea Orcagna, surnamed Cione after his father, Matteo Cione, has already been mentioned among the architects and painters of his day, his name cannot well be omitted from a chapter on sculpture. He was a goldsmith as well, and he was the maker of the original of the silver altar preserved in the treasury of the Duomo. This work, commenced in 1366, was destroyed in the course of some rebellion, but a new one was made, and a few parts of the original one let into it, by Ghiberti, Michelozzo, Pollaiuolo, and Verrocchio.

His brother, who was a painter, helped him with the frescoes of Santa Maria Novella, and he then set to work upon the celebrated decorations of the Campo Santo, which have rendered his name so famous, "The Triumph of Death" and "The Last Judg-

ment.”\* He transformed, as described in a previous chapter, Or San Michele from a corn market into a sanctuary, and carved the Gothic shrine of white marble which illustrates the history of the Madonna.

He also is sometimes credited with being the architect of the Loggia dei Lanzi, and to all these gifts was added that of poetry, for he has left behind him many sonnets, and manuscripts of his are to be seen in the library of the Strozzi Palace and in the Magliabecchiana. There is some doubt as to whether he built the Certosa near Florence, though, as Niccolò Acciaiuoli, the founder, was a contemporary of his, it is generally supposed that he or one of his pupils should be credited with it. Orcagna was the last of the Pisano school, the members of which may very appropriately be classed with that of Florence, not merely because of the influence which they exercised upon art there, but because most of them were made citizens of Florence. And in classing them thus I am only following an example set by all historians of art, from Vasari down to Perkins.

#### JACOPO DELLA QUERCIA.

(1374-1438.)

This artist was not a Florentine, though it is not too much to describe him as the forerunner of Michael Angelo. Born at Siena in 1374, he executed, when only nineteen years of age, the equestrian statue in

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\* See note to chapter on Orcagna on this subject.

wood of Azzo Ubaldini, the celebrated soldier. He left Siena when the city surrendered to Giovanni Galeas Visconti, and after earning a precarious livelihood for nine or ten years, he came to Florence, and took part in the competition organized by the Signoria for the Baptistery gates, coming out of it only second to Ghiberti and Brunelleschi. This proof of ability stood him in good stead, and he was employed to make the Porta dei Servi at Santa Maria del Fiore, his handiwork being plainly discernible in the "Madonna della Cintola," over one of the side doors, and in the mystic "Mandorla," with angels as supporters.

From Florence Jacopo repaired to Ferrara, where he executed the tomb of Verà, afterwards transferred by Annibale Bentivoglio to the church of San Giovanni Maggiore at Bologna. While at Ferrara he received an application to erect the fountain (1409-1419) upon the grand piazza at Siena, and "La Fonte Gaza," as it is called, is as celebrated as that erected by Pisano at Perugia, though it is of such singular construction that it is more like a water-tower than a fountain. This work was in such a dilapidated state that the municipality of Siena has recently had it restored, and the work, so far as it has gone, has been very conscientiously done.

Only a small fragment of the tomb erected by Jacopo in the cathedral of Lucca to Ilaria, the second wife of Paolo Guinigi, the signor of the city, is still extant, the remainder having been destroyed when

Paolo was dethroned ; and the best specimen of his talent is to be seen in the decoration of the grand portal of the basilica of San Petronius at Bologna, with its fifteen bas-reliefs, which undoubtedly influenced Michael Angelo ; as may be seen by comparing certain parts of the ceiling of the Sistine Chapel with the portal of San Petronius.

Jacopo della Quercia returned to Siena, in accordance with the contract he had signed for two bas-reliefs for the Baptistery ; he passed the last three years of his life there, dying in that city on the 20th of October, 1438.

#### LORENZO Ghiberti.

(1378-1455.)

The son of Cione di Ser Buonaccorso, born at Florence in 1378, bears one of the most popular names in the history of Florentine art, thanks to the *Porte del Paradiso* of the Baptistery, and an adequate biography of him would occupy a volume in itself.

He served his apprenticeship as a goldsmith under Bartolo di Michieli, who was his mother's second husband. In 1399 he went to Rimini, and attracted the notice of Carlo Malatesta, the uncle of Sigismundi, by some frescoes he executed in the palace ; but on hearing of the competition for the Baptistery gates he at once returned to Florence, and, as previously explained, was successful against such rivals as Brunelleschi and Quercia.

Ghiberti took twenty years to complete this work, though he had twenty assistants in the moulding and casting, among them being Donatello and Paolo Uccello. In 1424 the gates were placed in the position previously occupied by those of Andrea Pisano, just opposite the entrance to the Duomo, and the church-wardens of Santa Maria immediately commissioned him to make the second gates, for which Leonardo Bruni Aretino, the Secretary of the Republic, was requested to select the subjects. Ghiberti began these gates when quite a young man, and when they were finished he was seventy-four years old. It should be added, however, that he had undertaken several other works in the interval, including the St. Matthew, St. John, and St. Stephen at Or San Michele. He also left behind him bas-reliefs for the Baptistery font at Siena, funeral slabs at Santa Maria Novella and Santa Croce, and the bronze shrine of San Zenobio, executed in 1446 for the Duomo at Florence.

Ghiberti left a diary, from which it is clear that many of his works have disappeared, and this may be regarded as a sort of poetical justice; for, as already mentioned in the sketch of Brunelleschi, he acted in anything but an honorable way towards the latter when they were both engaged upon the cupola of Santa Maria del Fiore.

Ghiberti was pre-eminently a painter and goldsmith, for in sculpture he attempted too much; and

instead of being content with the resources of an art which, from the very nature of the materials employed, is limited, he abused it by trying to obtain all the variety of a picture. The result arrived at is remarkable, beyond all doubt, but the principle itself is false, for it is unreasonable to ask from a material more than it is capable of giving. Even in the gates—which are the creation of a goldsmith rather than of a sculptor—he has represented the sky and passing clouds; and there is an anecdote told of a very competent judge of sculpture, who, passing in front of the Baptistery gate, said, “There is the man who has ruined sculpture.” The judgment was a severe one, but it expresses, if in an exaggerated form, a true canon of art.

Ghiberti was less at home in the carving of statues than in fashioning shrines, mitres, and other ecclesiastical objects which he executed for the pontiffs. The complete list of his works is as follows: At the age of two-and-twenty he was at Rimini, where he did several enamels and frescoes for Carlo Malatesta. He commenced the Baptistery gates in 1403, and continued at work upon them for twenty years. In 1414 he cast the statue of St. John for Or San Michele, and in 1417 we find him at Siena, executing two bas-reliefs for the font, which, however, were not completed until 1427, and then at Rome, where he made a mitre and some other things for Pope Martin V. In 1419 he did the statue of St. Matthew for Or San Michele,

and in 1424 he finished the first of the Baptistery gates, having between-whiles erected the tomb of Fra Leonardo di Stagio Dati.

Three years after this he erected the tomb of Lodovico degli Obizzi, and in the same year he began the second of the Baptistery gates. He did not, however, confine his attention to them alone, executing concurrently the tomb of Bartolommeo Valori, the two bas-reliefs of the Siena Baptistery, the shrine of San Zenobio, another shrine for Saints Proto, Giacinto, and Nimesio, and a mitre for Pope Eugenius IV. In 1452 he completed his second pair of Baptistery gates, and on the 1st of November, 1455, he died and was buried at Santa Croce.

#### DONATELLO.

(1386-1466.)

Donatello, son of Niccolò di Betto Bardi, was born at Florence in 1386, and, with the exception of Michael Angelo, may be considered the greatest of Florentine sculptors. He was a Tuscan to the core, as upright in his private life as he was gifted in his calling. Thoroughly grounded in the study of the antique, which he held in the deepest veneration, he at the same time succeeded in maintaining his own personal characteristics; and though some of his works, notably a patera in bronze, forming part of the Martelli Collection in the South Kensington Museum, might be mistaken for some relic of ancient

Greece at first sight, they have a distinctive impress which could only have been given them by a Florentine artist like him. I have dwelt at length more than once before upon the dramatic and splendid talents of Donatello, but he possesses a power and a nobility which cannot be too highly eulogized, his gifts only stopping short of the very highest genius. His works are almost infinite in their variety, and he may be classed with Dante and Machiavelli as among the most characteristic representatives of the genius of Florence. He was a man of culture and of letters, with a more extensive knowledge than the other great stone-carvers of his day ; and he was a general favorite with his brother artists, living under the same roof with Michelozzo, and sharing his labors. The story of how he assisted Nanni di Banco at Or San Michele was told in the preceding chapter ; but it may be added that he was beloved by his pupils, for one of whom, Simone Ghini, he made a journey to Rome for the express purpose of assisting him to cast the bronze slab for the tomb of Martin V.

The great charm of Donatello is that his works appeal to the heart and feelings as much as they charm the eye. Few have possessed to an equal degree the knowledge of how to obtain desired effects. A statue by him, which looked at in the studio appears monstrous and ill-proportioned, is the perfection of shape and outline when stood in the place for which it is intended.

Donatello was thoroughly versed in the science of practical perspective as applied to buildings. The famous bas-reliefs of the Bargello, intended for the balustrade of the organ-loft in the Duomo, the beauty of which cannot be fully appreciated when seen out of their place on a level with the eye, are a good instance of his perfect knowledge of the effect of height and distance. The bas-reliefs of the outer pulpit of the Prato Cathedral, from which the girdle of the Virgin is exhibited, afford another instance of this. There is an elasticity of movement and a vivacity about the gambols of the children which recall the words of Horace, "Nunc pede libero, pulsanda tellus." Donatello, in order to protect these bas-reliefs from possible injury, kept their level below that of the surrounding mouldings. In examining this pulpit it is best first to consider it as a whole, and then to take the separate details.

So varied and vast was Donatello's work that the mere list of his sculptures in San Antonio at Padua, with his equestrian statue of Gattamelata, forms a whole volume—compiled by Herr Bode, Curator of the Berlin Museum—and is a very interesting contribution to the history of art in Italy.

At seventeen years of age he went to Rome, being already an artist of some note, as he had been consulted by the Signoria on some questions of importance. He assisted Brunelleschi in several excavations, and it was at his instigation in later years that

Cosimo the Elder formed a collection of antiquities. He spent several years at Rome, and one of his first works, on returning to his native city, was the "Annunciation of the Virgin" in the Cavalcanti Chapel of Santa Croce. There is much grace and nobility about this work, which is quite in his early manner, like the "St. Mark" in Or San Michele. The "St. Peter" was of a later date (1411), and was executed about five years before the splendid statue of St. George.

It was between the years 1425 and 1427 that he executed the tomb of John XXIII. in the Baptistery of Florence (referred to in the chapter on the Medici), but he did not remain all the time in Florence, as in 1426 he erected the tombs of Cardinal Brancacci in the church of San Angelo at Naples, and of Bartolommeo Aragazzi at Montepulciano. At the end of 1427 he went to Siena, and did a bronze bas-relief for the font in the Baptistery; and letters dated 1433 speak of him as being at Rome, where he was consulted about the tomb of Martin V. The pulpit of the Prato Cathedral dates from 1434, and there is nothing to show that he left Florence for the next ten years, where he was busily engaged upon statues for the Campanile, bas-reliefs for the balustrade of the organ-loft, the statue of "David," and a number of bas-reliefs, statues, terra-cotta busts, and bronzes, now disseminated among the various collections of Europe.

He devoted twelve years of hard work to the church of San Antonio of Padua and the statue of Gattamelata on the Piazza, which was the first equestrian statue cast in Italy in modern times.\* In 1444 we find him at Ferrara, to which he paid several visits, and it was about this time that he made an agreement to erect a bronze statue of Borso d'Este, though nothing ever came of it. The proof of his having been at Venice is to be found in the beautiful wooden statue of St. John over one of the altars of Santa Maria Gloriosa dei Frari. In 1456 and 1457 he was at Faenza, and this was his last excursion from Florence. On his return he modelled the niche at Or San Michele, in which was placed the group of "The Doubting Apostle" by Verrocchio; and I must also mention among his other works the "Entombment," at South Kensington; the "St. Sebastian," belonging to M. E. André, of Paris; the bronzes presented to the Louvre by M. His de la Salle, and those in the Berlin Museum; to say nothing of private collections. The "St. John" in the Duomo at Siena was also his handiwork, and the last few years of his life were devoted to the church of San Lorenzo, which was the Pantheon of the Medici family, for which he did the Four Evangelists in stucco, several busts of saints, the small bronze door

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\* Equestrian statues of Tommaso and Bonifazio degli Obizzi had been erected at Lucca in the fourteenth century. See Perkins's *Historical Hand-book of Italian Sculpture*, p. 103.

near the altar of the sacristy, and the two bronze pulpits, which latter were, however, completed by his pupil Bertoldo after his death. Signs of decrepitude are to be observed in his last work, the statue of St. Louis of Toulouse, which formerly appeared above the porch of Santa Croce. He died of an attack of paralysis on the 13th of March, 1466, after one of the most enviable careers in the history of art, and at his own special request was buried in San Lorenzo, by the side of his protectors and friends of the Medici family.

MICHELOZZO MICHELOZZI.

(1391-1472.)

As a sculptor Michelozzi was worthy to be compared with his master, Donatello, but it was as an architect that he was best known in Florence. He was born in that city about 1391, his father being a tailor; and he was destined, in conjunction with Brunelleschi and Leo Battista Alberti, to make a fresh departure in architecture, after having linked his name with that of Donatello in the execution of some of the great works which the latter was then engaged upon.

He had the honor of being selected by Cosimo the Elder to build the family palace, now called Riccardi, though one would have thought that the Florentines would have restored the original name. It was there that Cosimo assembled the works which he had purchased on the advice of Donatello, but these collec-

tions were dispersed when the French entered the city under Charles VIII. During Cosimo's temporary exile from Florence, Michelozzi, his intimate friend, followed him to Venice, and it was during that time that he built for the convent of San Giorgio Maggiore a splendid library, and did several pieces of work for the churches. At Milan he built the Vismara Palace, the magnificent gate of which has been removed to the Brera Palace. Returning to Florence with his master, he restored the Palazzo Vecchio, built the villa of Careggi, the favorite residence of the Medici, those of Caffagiolo and Mozzi, and enlarged and rebuilt the convent of San Marco.

A fitting pendant to the Riccardi Palace would be the Strozzi Palace, but it is so badly situated in a narrow street that it is impossible to obtain a satisfactory view of it, but this is of all the less consequence, as the two buildings have much in common. The Strozzi Palace, however, can boast of the magnificent Corinthian cornice which has immortalized the name of Simone Pollaiuolo, surnamed Il Cronaca, who repeated at Siena the design which he had taken originally from the fragment of an ancient cornice found lying among the ruins of the Roman Forum.

The lanterns, or "fanali," of the Strozzi Palace also deserve notice. The artist who made them was named Niccolò Grossi; and Lorenzo de' Medici, who would often stop at the smithy in which he worked, had nicknamed him "Caparra," because he always

insisted upon being paid in advance. These iron lanterns at the corner of the palaces, like the rings for holding torches on fête-days, were only allowed to the most distinguished citizens, and for this reason those who had the privilege of displaying them endeavored to make them as costly and beautiful as possible. The Strozzi key, in the collection of Baron de Rothschild, was at one time regarded as another perfect specimen of his art; but according to recent investigations it has been found to be the work of a French artist.

The Pandolfini, like the Medici Palace, is typical of its kind. Instead of being built like most of the houses in the fifteenth century, so as to resist attack, it partakes of the character of the Florentine palace of the sixteenth century. Raphael is said to have prepared the designs for it in 1520, the building itself being erected by G. F. da San Gallo and Aristotile, by whom it was not completed until 1620.

Michelozzi is less known as a sculptor than as an architect, though he has left a silver statuette of St. John the Baptist on the Baptistery altar at Florence, and a statue of Faith on the monument of Pope John.

Apart from its architectural interest, the Riccardi Palace, sold in 1659 by the Grand Duke Ferdinand II. de' Medici to the Marquis Gabbriello Riccardi for 241,000 lire, contains many works of art of the highest value, including the famous fresco by Benozzo

Gozzoli in the chapel. This work is not only of intrinsic value, but is interesting from the fact that it gives the portraits of many of the most celebrated personages of the day, including the Medici themselves, and the friends with whom they were wont to converse in the Ruccellai Gardens. The *Riccardiana*, or private library of the Riccardi family, now belonging to the city, contains twenty-four thousand volumes, among them being three thousand six hundred priceless manuscripts, and six hundred editions dating from the first invention of printing.

It was in this palace that Lorenzo the Magnificent was born, and that he presided over the meetings of learned men who formed the Academy. Michael Angelo added the windows under what was formerly a loggia. In the large guard-room is a collection of bas-reliefs, fragments of ancient sculpture, sarcophagi, capitals, and inscriptions, which make a museum in themselves, placed here by the Marquis Riccardi. If this palace possessed no other charm, the chapel, with its fresco by Gozzoli, would suffice to make it one of the most attractive buildings in Florence.

#### DESIDERIO DA SETTIGNANO.

(1423-1464.)

Desiderio was the son of a stone-cutter of Settignano, and it is only quite recently that his name has become famous out of Italy, it may even be said, out of Florence. In the early part of this century his

works were confounded with those of Donatello and other celebrities of the day, but his abilities are now fully recognized, and it is seen that he possessed that tender suavity so often the gift of those who are destined to die young.

Vasari himself knew so little about him that he is all at sea in the dates given in his biography, and yet this artist produced one of the most beautiful works of which Florence, rich as she is in masterpieces of art, can boast. Here and there may be seen in private collections a Madonna or a Predella by him, and he was also the artificer of a beautifully carved statuette of the Infant Jesus in the church of San Lorenzo, while a Magdalen in San Trinita is also believed to be by him.

But if not many great works can be attributed to Desiderio, the tomb of Carlo Marsuppini (see the chapter on Illustrious Florentines) in Santa Croce, opposite the Cavalcanti Chapel, in which his master, Donatello, carved his first bas-relief, is sufficient to keep his memory alive. The defunct Secretary of the Republic is represented in a recumbent position on a couch, clasping a book to his breast. On each side of the richly decorated sarcophagus stands a naked child holding a shield. The base of the tomb is beautifully carved, while the upper part forms a lunette crowned by a vase, with graceful figures holding heavy festoons, which fall down on either side. Although the entire surface is covered with

ornamentation the exquisite delicacy of the work causes it to be in very good taste; and I know of no tombs in Florence which can be compared to it, except those of Leonardo Bruni and of Cardinal Portogallo, which have a greater variety of ornament, but are not so chaste. Desiderio's bust of Beatrice d'Este is in the Louvre, and Baron Adolphe de Rothschild has a beautiful Madonna by him.

The bust of Marietta Strozzi is also a masterpiece of sculpture; everything in fact by this artist should be jealously preserved, for nothing can exceed the suavity of expression and the charm with which he invested his creations—notably in the case of the two children holding shields at the foot of Marsuppini's tomb. Desiderio, who died in 1464, only thirty-six years of age, is buried in San Piero Maggiore at Florence, and his worth was evidently appreciated during his lifetime, as a pompous epitaph, according to the custom of the age, was prepared, stating that "Nature, aggrieved at finding in him her superior, had cut the thread of his days. But the act of vengeance was in vain, for he had immortalized the marble, and the marble had immortalized him."

#### VERROCCHIO.

(1435-1488.)

Andrea di Micheli di Francesco Cione, born at Florence in 1435, has rendered famous the hitherto obscure name of Messer Giuliano Verrocchio, the goldsmith to whom as a boy he was apprenticed. It

frequently happened that artists of the fifteenth century took the names of their masters, or rather were given them by the apprentices of other masters, so that when they attained celebrity they still continued to be known by the borrowed name.

Verrocchio was a very talented sculptor, and as, unlike most of the pupils of Donatello, he retained a personality or style of his own, it was for a long time doubted whether he had studied under that master at all. As a goldsmith, he displayed great refinement and imaginative power, but though he executed a great many works for Sixtus IV., most of them, including twelve statuettes of the apostles, chasuble clasps, incense-burners, vases, etc., have been destroyed or stolen, and the only one which can give any idea of his talent is the fragment of the silver altar already described as part of the Duomo treasure. Baron Adolphe de Rothschild has in his possession part of the clay maquette for the bas-relief to the extreme right of this altar.

Verrocchio was a painter as well, and several galleries contain religious pictures by him, though the only one in Florence is the "Baptism of Christ," in the Academy. This is not a work of any great merit, but Vasari states that Leonardo da Vinci, then only a lad, and a pupil of Verrocchio, painted it "an angel with golden hair," which was so much better than the rest of the composition that Verrocchio resolved forthwith to give up painting.

He also made the group known as "The Incredulity of St. Thomas" for the principal façade of Or San Michele, and the tomb referred to in the biography of Piero de' Medici was also executed by him in 1472. Another work attributed to him is the equestrian statue of Colleoni at Venice, which is even superior to that of Gattamelata at Siena for force of expression and fire. Bartolommeo Colleoni, Captain-General of the armies of the Venetian Republic, died at Bergamo, bequeathing to the State his arms, horses, furniture, silver plate, and a sum of 216,000 florins, upon the condition that a statue should be raised to his memory. Verrocchio, being the most celebrated sculptor in Italy, was applied to, and he had already completed the model of the horse when he was told that the rider was to be done by one Bellano of Padua. He was so indignant that he broke the legs and head of his cast, and returned to Florence. The Senate of Venice sentenced him to death should he ever again set foot on Venetian territory, but Verrocchio, from the security of his native town, laughed at the decree, observing that if he was put to death Venice would be the loser, because, while the Senate could not bring him to life again, he could put another head and new legs to the statue. The Senate in the end annulled the sentence, and gave Verrocchio a higher salary; but he had hardly recommenced the work when he died after a brief illness. Upon opening his will it was found to contain a clause in which he asked

that Lorenzo di Credi might be allowed to finish the horse. But the Senate intrusted the work to Alessandro Leopardi, whose name will be found inscribed across the lower girth :—" A. Leopardi, F."

It is an open question whether Leopardi merely carried out the designs left behind by Verrocchio, or whether he executed the whole work upon a plan of his own. The letter "F" after his signature may signify "Fudet" (he cast it), as well as "Fecit" (he made it), and though the work is spoken of as the "Colleoni by Verrocchio," there are some strong presumptions in Leopardi's favor. Verrocchio, who was goldsmith, professor of perspective, engraver, sculptor, and musician, left behind him other works instinct with vigor and grace, chief among which may be mentioned the boy playing with a dolphin, originally ordered for the Careggi Gardens by Lorenzo de' Medici.

The Bargello now contains his statue of "David," which, meagre as it is in outline, is very correct in regard to anatomy. There is much originality about this work, down even to the belt which the vanquisher of Goliath has round the waist. It may be said of Verrocchio, in short, that he was a great and original artist, endowed with a very supple talent, and with high qualities in every branch of his profession.

#### LUCA DELLA ROBBIA.

(1400-1482.)

Luca della Robbia was the founder of a school and member of a family devoted to art. Engaged as

they were in sculpture and majolica-work, there always has been and always will be a great deal of uncertainty as to the particular achievements of himself, his nephew Andrea, and his four sons, Giovanni, Girolamo, Luca, and Ambrogio.

Although Luca proved himself to be a sculptor of great ability, he is principally known to posterity as the inventor of enamelled pottery; and as he was the first to discover, or rather to apply, this beautiful process of decoration, all the works of this kind dating from the fifteenth century are attributed to him. The process, however, was known long before his day, as it was in use among the Egyptians, the Assyrians, the Arabs, the Persians, the Moors, and the Greeks, and it cannot have been unknown to the Italians of the thirteenth century, for there is in existence a treatise entitled "*Maravita Preciosa*," dating from 1330, which is full of details on this subject, and of various specimens of early works, which M. Eugène Piot has published, with plates and illustrations in his "*Cabinet de l'Amateur*."

It was towards the close of his life that Luca, after a long course of experiments, made a practical application of his process upon the splendid tomb of Benozzo Federighi Bishop of Fiesole, in the church of St. Francesco di Paolo, at the foot of the Bello Sguardo, employing painted potteries, previously baked in the oven and covered with enamel. At first he used a pure white enamel, which covered the surface with a

transparent coat of protecting varnish. Afterwards he had recourse to a blue shade for the backgrounds, and a light green shade for the soil, the plants, and the accessories. His nephew Andrea assisted him in his decorative work, and they continued their experiments, adopting one shade after another, and gradually arriving at those general combinations which may be seen upon the friezes, altars, spandrels, arches, and walls of convents and churches.

Much as has been written about the Robbia family, it is impossible to define precisely what share of the work was done by its head, but as he lived to the age of eighty-two, and was a man of extraordinary activity, it must have been large. At the same time, when it is remembered that six of the Robbias were actively employed for over a century, and that two of them were named Luca, it is impossible to speak with any confidence on the subject. Still there are many pieces of enamel at Florence known to be by him, notably the exquisite lavatory in the sacristy of Santa Maria Novella, all the medallions in the Foundling Hospital on the square of the Annunziata, the arms and insignia let into the façade of Or San Michele, some of the medallions in the Loggia di San Paolo in the Piazza of S. Maria Novella, and a number of works collected in the Bargello.

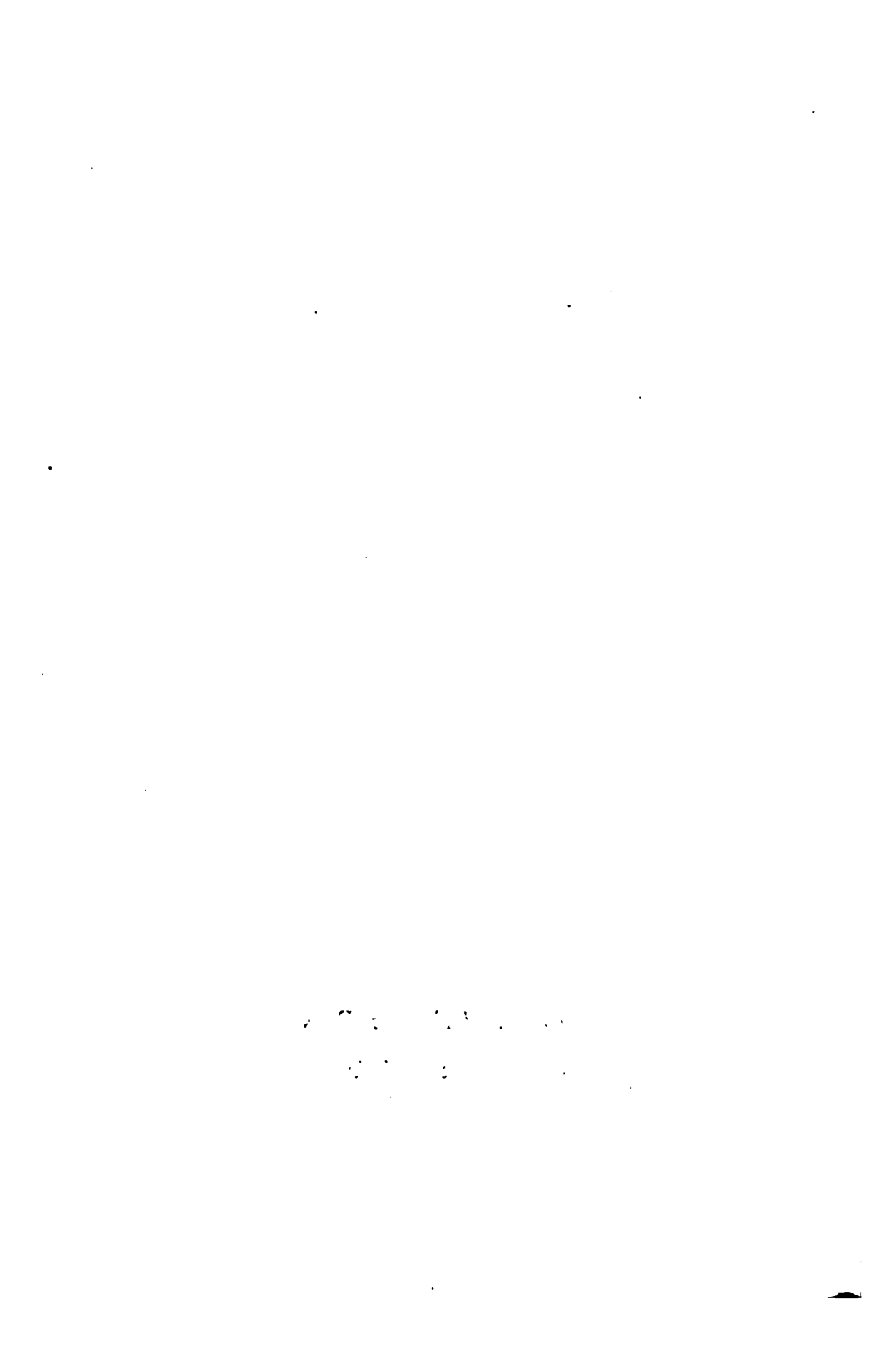
As high a testimonial as any to his skill as a sculptor may be found in the splendid series of *alti-relievi* ordered for the balustrade of one of the organ-lofts of

the Duomo, as a pendant to those by Donatello. This was deservedly the most popular of his works, for though it has not the fire and bold character of Donatello's composition, it is of matchless elegance, and well balanced in design. There are a great number of Madonnas by Luca in private museums all over Europe, but the finest are in the South Kensington Museum, the Louvre, and Berlin. Luca died in 1482, leaving the secret of his method to his nephew and his nephew's four sons. The most striking specimen of Robbia-ware is in the Ceppo Hospital at Pistoia, in the frieze representing the Seven Acts of Mercy, which cost Andrea and his son Luca II. eleven years of labor. Girolamo introduced this mode of decoration into France, and there was a fine specimen of it in the Château de Madrid, just outside Paris, but it has been entirely destroyed. Some of the fragments are now in the Cluny Museum.

#### THE ROSSELLINI

(1409-1478?)

There were five sculptors of the name of Rossellino, all born in Florence—Bernardo, Domenico, Maso, Giovanni, and Antonio. They were all sons of Domenico del Borro, surnamed Gambarelli, and Bernardo and Antonio were the two most famous. The first-named spent nearly the whole of his life at Rome, where he held the appointment of Director of Public Works under Nicholas V., but he is so far



*Dancing and Singing Boys*

*Luca Della Robbia*





connected with Florence that he erected the splendid tomb of Leonardo Bruni Aretino in Santa Croce, described in a preceding chapter.

Antonio, his brother, was surnamed *Del Proconsolo*, after the district of Florence in which he was born; and there can be no doubt as to his having been a pupil of Donatello. His greatest work was the tomb of Cardinal da Portogallo for the church of San Miniato. This prelate belonged to the house of Braganza, and had acquired such a reputation for piety while studying at Perugia, that he was raised to the purple at the early age of six-and-twenty. Though a Portuguese by birth, he was in the service of the Florentine Republic, which employed him as ambassador to the most Catholic King. He died when only twenty-nine; and as he had founded a chapel at San Miniato, he stipulated that his body should be buried there. The tomb which Antonio erected represents the marble figure of the young cardinal, with two children and two kneeling angels holding in their hands the emblems of victory. The medallion above, upon a blue background, is singularly graceful; it has a style of its own, distinct from that either of Desiderio or Verrocchio, and is evidently the work of an original artist able to maintain his own characteristics at a time when Donatello was being universally followed.

The church of Monte Oliveto at Naples contains another funeral monument by Antonio Rossellino,

erected by the Duke of Amalfi to his wife, Maria of Aragon. It is almost an exact replica of the one at San Miniato, with the addition of a superb bas-relief representing the Nativity of our Lord. For the same church he carved a "Resurrection," which is remarkable for the number of the figures, the simplicity of their features, and the softness of their expression.

If he takes after any one in sculpture, it is Ghiberti, from whom he evidently derived the art of so arranging his distances as to be able to graduate his figures as in a picture, though it is fair to add that he did not carry this process to an exaggerated degree.

Bernardo, born in 1409, died in 1472, and his brother Antonio, born in 1427, died about 1478.

#### BENEDETTO DA MAIANO.

(1442-1497.)

The Maiani form another dynasty of artists, architects, and sculptors. There were three brothers, sons of Antonio da Maiano, a Florentine stone-cutter. Two of them, Giuliano and Benedetto, became famous, while the third, Giovanni, having less talent than the others, is but little known. Benedetto commenced his career in Hungary, at the Court of Matthias Corvinus, a liberal patron of art and literature, and at first devoted himself to the art of *Intarsiatura*, or the inlaying of wood of different colors, which was in great vogue during the fifteenth century. But he

soon sought a wider scope for his talents, and as sculptor and architect rapidly acquired considerable celebrity at Florence, his greatest work being the Strozzi Palace, commenced in 1489, in the style of architecture introduced by Brunelleschi and Michelozzo Michelozzi. Filippo Strozzi began the building, and his son, also named Filippo, completed it; but the works were for a long time suspended, and, as Il Cronaca came back from Rome just as they were about to be resumed, he was asked to take charge, and designed the part facing the interior courtyard, as well as the beautiful cornice crowning the whole, which can only be equalled by that of the Farnese Palace at Rome.

An intimate friendship must have existed between the elder Strozzi and Benedetto, for the latter became sculptor for the whole family, and was the author of those beautiful marble and terra-cotta busts of Filippo Strozzi surnamed the Elder to distinguish him from his son, who came to such a tragic end, which were so eagerly bid for by all the museums of Europe when they were lately put on the market, and were finally purchased by the Louvre.

Filippo the Elder married Clarissa, daughter of Pietro de' Medici, and falling under suspicion when his father-in-law was exiled, he, devoted friend of freedom as he was, would not take part with either side, and died at Florence in complete retirement, having directed Benedetto to erect him a tomb in

Santa Maria Novella. The sarcophagus, very simple in design, stands under a recess, with two angels' figures holding up a tablet. Benedetto had not much scope for his fancy here, but in the space above the recess he carved what is generally considered as his greatest work—a Madonna and Child, very similar in outline to the medallions upon the tombs of Rossellino, Desiderio, and Verrocchio, and superior to them in the studied refinement of the modelling. Benedetto also left a medallion of Filippo Strozzi, a replica of the bust which formerly stood here.

His son, Filippo the Younger, who had emigrated during the reign of Alessandro de' Medici, came to a tragic end. When Lorenzino had murdered Duke Alessandro, he repaired to Venice and induced Filippo to join the *Fuorusciti*. But Cosimo, son of Giovanni, who had been chosen as Alessandro's successor, sent Vitelli against the rebels, who were defeated by him at the battle of Montemurlo. Filippo and Piero Strozzi fought desperately, but the former was taken prisoner and immured in the "Fortezza da Basso." This, curiously enough, was the fortress which Pope Clement VII. hesitated about building, but which he at last agreed to do at the earnest request of Filippo Strozzi, and against the advice of Salviati, who remarked that he might perhaps "be digging his own grave."

The sinister prediction was verified to the letter. It is said that the examining magistrate endeavored to

extract from him a confession that he had been implicated in the murder of Alessandro, and that, though innocent of that crime, he was so fearful of the consequences that he committed suicide. It has been questioned more than once whether he had enough energy to destroy himself, and the Marquis del Vasto, governor of the fortress, has been mentioned as his murderer. There is a letter, however, extant which Luciano Scarabelli has published, and which is said to have been found by his side in the prison.

“To God the Deliverer.

“In order that I may not remain in the hands of my enemies, who have unjustly tortured me, and in order that I may not be constrained by the violence of fresh tortures to say anything which can affect the honor of myself, my relatives and friends, as happened the other day to the hapless Giuliano Gondi, I, Filippo Strozzi, have resolved, at whatever cost, to end my days. I humbly commend my soul to the infinite mercy of God, and I implore Him to receive me in the place allotted to Cato and other virtuous men who have taken their own lives. I beg the governor of the Castle, Don Giovanni di Luna, to take a little of my blood after death, and send it to His Eminence Cardinal Cibo, in order that this latter may feast his eyes on it. He has now no obstacle to prevent his reaching the Papal chair, to which he has so shamelessly aspired. I beg him to have me buried

at Santa Maria Novella, by the side of my wife—if Cibo deems me worthy to be buried in consecrated ground. I beg my relatives to respect the will which I have made in prison, and which is in the hands of Benvenuto Olivieri, excepting these. . . . Don Giovanni is to be repaid all the expenses he has incurred for me, as I have never reimbursed him for anything.

“And you, Cæsar, let me beg of you to keep better watch over the interests of unhappy Florence, and to have more care for them, unless you have resolved to bring her altogether to ruin.

“Philippus Strozza Jam Jam Moriturus.”

“*Exoriare Aliquis nostris ex ossibus ultor.*”

Returning to the Maiani, it may be added of Benedetto that he also did a good deal of work at Naples, where his brother Giuliano had been employed by the Duke of Calabria upon the church of Monte Oliveto, in which Antonio Rossellino erected the funeral monument to the Duchess of Amalfi. He also carved the altar of San Savino at Faenza, his greatest work, so far as regards the number of figures and bas-reliefs. From Faenza he returned to Florence, where he was employed by Pietro Mellini to erect a marble pulpit in Santa Croce, the celebrated “Pulpito” in the nave, with a staircase cut into one of the pillars. Added to this is the tomb of San Bartolo in the Church of St. Augustine at San Gemignano, and a retablo for the Santa Fena Chapel in the

cathedral at the same place ; while among the many busts by him is one of Giotto in Santa Maria del Fiore, and another of Squarcialupo upon the tomb which Lorenzo de' Medici raised in the same church to the memory of that great musician.

#### MINO DA FIESOLE.

(1431-1484.)

Mino da Fiesole must have derived his second name from the fact of having bought a residence at Fiesole, for he was a native of Poppi, in the Casentino, and his name appears upon the lists of the Corporation of Stone-hewers.

He acquired a reputation for originality of style as a sculptor, but his manner was always the same, and he was chiefly notable for tenderness and refinement of treatment. His work cannot be fully appreciated when seen from a distance ; one must examine it, and note the delicate reproduction of the lines and wrinkles, the living look of the eyes and of the expression. One of the best specimens of his manner is the bas-relief opposite the tomb of Bishop Salutati in the cathedral at Fiesole. This retablo is divided into three compartments : in the centre the Madonna upon her knees with the Child and St. John, and on either side San Lorenzo and San Remigius. Upon the entablature is a bust of our Lord, but this is too realistic in character, and the best figure in the group is that of the Infant Savior stretching out his

hand to St. John, Mino da Fiesole being unrivalled in depicting children at play.

The retablo of San Ambrogia is of the same date, and the church of the *Badia* contains two fine tombs by the same master—those of Count Ugo and of Bernardo Giugni, both of which are evidently inspired by the tombs in Santa Croce.

Two other works known to be by him are the very poor bas-reliefs on the pulpit of the Prato Cathedral, executed in 1473, just before his third visit to Rome. One of his greatest works, a monument erected to Pope Paul II. by his nephew Cardinal Barbo, in the church of St. Peter, disappeared when that ancient basilica was demolished, but a few fragments of it may still be seen in the crypt.

At Santa Maria in Trastevere is the “Opus Mini,” a very elaborate shrine, a replica of which was done by him for the sacristy of Santa Croce at Florence. There are many other works which have been attributed to him at Rome, but which, though not unlike his productions, were probably executed by pupils.

Such, for instance, are the Borgia altar at Santa Maria del Popolo, the Riario tomb in the church of the Holy Apostles, the Sarelli tomb at Ara Cœli, and that of Francesco Tornabuoni in Santa Maria sopra Minerva. There is a bust of Piero il Gottoso by him, and several of his busts are in Paris collections, while the retablo in the Baglioni Chapel in the church of S. Pietro in Cassinense at Perugia is very

similar in character to that of Santa Maria in Trastevere.

Mino died in 1484 from the effects, it is said, of having attempted to move a heavy block of marble in his studio.

ANTONIO POLLAIUOLO.

(1429-1498.)

There was, as with several of the artists already referred to, a whole family of architects, sculptors, and goldsmiths bearing the same name. The most celebrated of them, Antonio, is credited with most of the famous works executed by any Pollaiuolo. Next to Antonio in point of celebrity came his brother Piero, his cousin Simone (surnamed *Il Cronaca*), and the latter's brother Matteo, who was a pupil of Antonio Rossellino, and who died in the prime of life. According to contemporary writers, the word Pollaiuolo was indicative of the trade of poultry-rearing followed by the father, whose proper name was Jacopo di Giovanni Benci.

Antonio, who was a pupil of Ghiberti's step-father, assisted Vittorio, Ghiberti's son, in decorating the lintels of Andrea Pisano's bronze gate of the Baptistery. It was he who carved the quail fluttering among the foliage which is invariably pointed out to visitors by the guides.

He also did the bas-relief of the "Banquet" and "The Dance of Herodias" for the silver altar front in the Duomo treasure, working at the outset of his

career as a goldsmith and niellist. Antonio Pollaiuolo also distinguished himself as an engraver, his "Combat of Ten Naked Men" being well known. He was an able sculptor as well, having erected at Rome the tomb of Sixtus IV., and that of Innocent VIII. in the church of San Pietro in Vincoli, which contains the "Moses" of Michael Angelo. He did not leave many paintings, but a great many bronze plaquettes, which are to be found in modern collections, reproduce compositions of which he was the author. The National Gallery possesses four of his pictures: the "Martyrdom of St. Sebastian," painted for the Pulci Chapel in San Sebastiano dei Servi at Florence; a "Virgin in the act of Adoration," formerly the property of the Contugi family at Volterra; the "Angel Raphael accompanying Tobias," from the collection of Count Galli Tassi at Florence; and an "Apollo and Daphne," from the collection of Mr. W. Coningham. The Uffizi Gallery itself has not so many of his pictures, though there is one remarkable portrait of a warrior arrayed in armor, very similar in character to the piece of sculpture in the Bargello.

The same museum contains the bronze relief of the Crucifixion, which is attributed to him, but which is more probably by Agostino di Duccio.

In 1484 Antonio went to Rome, at the request of Pope Innocent VIII., to execute the works already referred to. He died there in 1498, and was buried in the church of San Pietro in Vincoli.

Highly as his works are now appreciated, there is a good deal of exaggeration about his style, which is far removed from the grace and simplicity of Desiderio, Maiano, and the Rossellini. Hitherto artists had paid more attention to the idea than to the mere execution of it; when the conception was thoroughly mastered it was comparatively easy to put it into tangible shape. But form and execution gradually came to be thought more of than the idea, and art was beginning to decay when the genius of Michael Angelo dawned upon the world.

Before speaking of that great master a brief notice may be given of the last artists belonging to the close of the fifteenth century. Among them were Andrea di Piero Ferucci (1465-1526), who began the tomb of Antonio Strozzi in Sta. Maria Novella, and erected that of Marcilio Ficino in the Duomo; Francesco Ferucci, surnamed Cecca del Tadda, who was a very skilful worker of porphyry, and the carver of a statue of Justice upon a column in the Piazza della Santa Trinita; and Baccio Sinibaldi da Montelupo (1469-1535), the author of a bronze statue of St. John the Evangelist at Or San Michele, and possibly of a statue of Mars on the tomb of Benedetto Pesaro, in the Frari Church at Venice.

ANDREA CONTUCCI (SANSOVINO).  
(1460-1529.)

Andrea Contucci del Monte San Savino (1460-1529), architect and sculptor, visited Spain and Por-

tugal, and there are a statue of St. Mark and a bronze bas-relief executed by him at Coimbra. He carved the baptismal font in the Baptistery at Volterra, a Madonna and Child for the Cathedral at Genoa, and the group representing the Baptism of Christ over one of the gates of the Florence Baptistery, with the exception of the angel, which is said to be by Spinazzi. At Rome Contucci erected the tombs of Cardinal G. B. della Rovere and Cardinal Ascanio Maria Sforza, behind the high altar in Santa Maria del Popolo, the various portions of which, examined apart, are very handsome, but which as a whole are wanting in harmony.

From Rome Contucci went to Loretto, where he carved the bas-reliefs on the temple enclosing the Santa Casa, which, interesting as they are, cannot be compared with the work of some of the sculptors of the early Renaissance.

Another Florentine, JACOPO DI ANTONIO TATTI (1477-1570), took the name of his master Sansovino, and became famous in Venice as Sansovino.

Then we have GIULIANO DA SAN GALLO (1445-1516), and FRANCESCO DA SAN GALLO (1493-1570). The first named was the sculptor of Sassetti's tomb in Santa Trinita, under the fresco by Ghirlandajo; while the second was the author of the statue of the Bishop of Cortona, in the middle of the pavement of one of the chapels at the Certosa of the Val d'Emo; of the group of the Virgin and Child and St. Anne in Or

San Michele; of the tomb of Bishop Angelo Marzi, on the steps of the altar of the Annunziata; of the statue of Paolo Giovio at the entrance to the basilica of San Lorenzo from the cloister; and of the monument to Piero de' Medici in the convent of Monte Casino. This latter artist was unquestionably much influenced in his style by Michael Angelo, as may be seen by comparing his work with that of the master.

BENEDETTO DA ROVEZZANO (1474-1550) erected the monuments of Piero Soderini in the Carmine Church, and of Oddo Altoviti in that of the SS. Apostoli. His tomb of San Gualberto was broken to pieces during the siege of 1530 in the sculptor's studio, all that remain being the reliefs now in the Bargello. Strange as it may seem, he was the sculptor of Lord Nelson's tomb, who died nearly three hundred years afterwards. Rovezzano went to England to erect a tomb for Cardinal Wolsey, which was afterwards selected by King Charles I. for his own burial-place. After his execution Parliament had the bronzes melted down and preserved the sarcophagus, which, a century and a half later, was by royal decree utilized for the interment of Nelson.

The last sculptor of this period was TORRIGIANO (1472-1522), who was a soldier of fortune, and who became notorious by breaking the nose of Michael Angelo in a studio quarrel. He executed different works at Rome, the tomb of Henry VIII. in Westminster Abbey, and afterwards resided in Spain,

where he left behind him several works in terracotta, dying at Seville in 1522. According to tradition, he broke to pieces a statue for which one of his employers refused to pay what he deemed a fair price, and the latter, by way of vengeance, denounced him to the Inquisition as having laid sacrilegious hands upon the holy images. This story is declared by Quilliet to be untrue, but in any event Torrigiano has acquired by his attack on Michael Angelo a notoriety which his works, able as some of them are, would not have won for him.

MICHAEL ANGELO BUONAROTTI.

(1475-1564.)

Just when Florentine art was losing the towering figures which had asserted its supremacy throughout Europe, Michael Angelo was born (March 6, 1475) in the castle of Chiusi e Caprese, in the Casentino, of which place his father was Podestà. He came to Florence while quite a lad, and, like his friend Granacci the painter, entered the studio of Domenico Ghirlandajo. His first work was a picture in distemper—now the property of Lady Taunton—of a Virgin and Child, with St. John and Angels, which in its unfinished state betrays the influence of Ghirlandajo.

His earliest efforts were encouraged by Lorenzo the Magnificent, who gave him the run of his collections in order that he might copy from the antique; and when that prince happened to see one day the

head of a faun, now in the Uffizi, and ascertained that it was his own drawing, he invited him to reside in the Medici Palace. There he lived in the society of the most notable men of the day. Politian suggested to him the idea of "The Combat of Centaurs," now to be seen in the Casa Buonarrotti. The death of Lorenzo was a cruel blow to the young sculptor, and it is said that when it occurred he abandoned his work and spent several days in a sort of lethargy.

Pietro de' Medici showed him equal favor, but he missed that polished and brilliant society in which the most learned men of the day had discussed the loftiest and most recondite questions. Wishing to remain neutral in the struggle about to break out between the people and the family of his patrons, Michael Angelo determined to quit Florence, and accordingly repaired to Venice just before the entrance of Charles VIII. From Venice, where there is no trace of his presence, he went to Bologna, where he executed the statue of an angel kneeling, holding a candelabrum, before the altar of the shrine of San Domenico. At Bologna he pursued his studies, and copied the bas-reliefs of Jacopo della Quercia on the portal of San Petronius; these drawings he afterwards used for the ceiling of the Sistine Chapel.

Sketching only the main outlines of his mighty career, we find that from Bologna he returned to Florence, where he enjoyed the patronage of Lorenzo, son of Piero Francesco of the younger Medici branch,

and did the statue of Cupid, which was sold to the Cardinal di San Giorgio as a work of antiquity after being hidden in the ground and dug up again. He went to Rome about the matter of the Cupid, where he executed another one—now in the South Kensington Museum—and a statue of Bacchus for a Roman gentleman named Jacopo Gallo. He was then one-and-twenty, and from this period dates his beautiful *Pietà*, now in St. Peter's, to which he appended his name because he heard some one remark that it was by Cristoforo Solari.

His first stay at Rome was not a very long one, and when he returned to Florence he signed an agreement with Cardinal Piccolomini for some very extensive works, which do not appear to have been executed, as no trace of them is to be found. It was about this time (1503) that he utilized the large block of Carrara marble which the building committee of the *Duomo* had on hand, and which he converted into the beautiful statue of David, afterwards placed on the *Ringhiera* of the *Palazzo della Signoria*. The "*Madonna and Child*," now in the *Bargello*, dates from the same period, as does the "*Holy Family*" in the *Tribune*, a harsh and unpleasing picture, which has doubtless been spoilt by the ravages of time.

The celebrated cartoon of the "*Battle of Pisa*," now entirely destroyed, but which contemporary chroniclers describe in such glowing terms, also dates from about the same period.

His fame as an artist was growing greater every day, and Pope Julius II. invited him to come and plan the mausoleum which he contemplated erecting during his lifetime in St. Peter's. After a good deal of discussion as to the best site it was decided to pull down the venerable basilica of St. Peter's and rebuild it. Michael Angelo prepared a very ambitious plan, included in it being the erection of no fewer than forty statues. The Pope was so anxious to see the work begun that he sent him to Carrara to superintend the cutting out of the marbles, and here he remained six months. Upon his return he fitted up a studio near the Vatican, and the Pope, who had a temporary bridge made leading from his apartments to this studio, often came to see how the work progressed. It was here that he made the rough sketches for his "Moses" in the church of San Pietro in Vincoli, his "Two Prisoners," and the statue of Victory for the tomb of Julius. When he had been nine months at this work the Pope changed his mind, and upon his asking for payment he was so rudely treated by the officials that he wrote to the Pope, "Driven out of your palace this morning by the express orders of your Holiness, I take the liberty of saying that if you happen to require me at any future time, you will have to look for me elsewhere than at Rome." This was no idle threat, as he set out forthwith for Florence, and though messengers on horseback were sent after him refused to return. Upon his

arrival at Florence three official requests were addressed to the Signoria, asking them to compel him to come back, and the Florentines were afraid that the Pope, who was then marching at the head of his army against Bologna and Perugia in revolt, would declare war against the city. Michael Angelo was thinking of starting for Constantinople, as the Sultan had asked him to come and throw a bridge from the suburbs of Pera to the opposite shore of the Bosphorus; but just then the Pope entered Bologna, and sent the Cardinal Legate to the Signoria with power to negotiate for the great artist's return. An interview between the Pope and the sculptor then followed, and it was during this interview that the former vented his displeasure upon one of the Monsignori, who, without meaning any harm, remarked that Michael Angelo had erred through ignorance, "because men of that sort do not understand anything outside their calling." The outcome of the reconciliation was the erection of the bronze statue of the Pope on the Piazza of Bologna, the sculptor obeying the Pope's behest to "put a sword, not a book, in my hand, for I have no pretensions to learning." This statue was destroyed by the populace when Bentivoglio was restored by the French troops.

It was Julius II., also, who conceived the idea of having the Sistine Chapel decorated with frescoes, though Michael Angelo insisted that he was a good sculptor, but a poor painter. Nevertheless, this work,

which he brought to a conclusion in two years, has immortalized his name as a painter. With little regard to method, and devoting his whole attention to the conception and form of the work, he succeeded in achieving a masterpiece that may, without exaggeration, be termed sublime. It is said that being unacquainted with the material processes of fresco painting, he sent for some very skilful artists from Siena, and having mastered their secret, shut himself up, and would not allow even the Pope to see what he was doing until All Saints' Day, 1509, when the work being half completed Julius was admitted to judge of the effect and was struck dumb with wonder and admiration. The chapel, commenced in 1508, was not open to the public until 1513, when the Pope died, although it had been completed the previous year.

When Leo X. succeeded Julius II. he determined to complete the basilica of San Lorenzo at Florence, where his ancestors (the Medici) were interred, and Michael Angelo was obliged to spend five years of his life in tedious exile at Carrara, procuring the necessary marbles for the façade; his design having been accepted from among a number that were submitted for this work, which after all was never executed.

From time to time, as the opportunity presented itself, he went on with the tomb of Julius II., which was evidently his favorite enterprise. The reign of Adrian VI., who had no liking for literature or art,

enabled him to work at it for a whole year ; but when Clement VII. (Giuliano de' Medici) succeeded Adrian, he led a very hard and feverish life, so numerous were the engagements forced upon him. Upon the one hand, the executors pressed him to finish the tomb of Julius II., while upon the other, Clement VII. insisted upon employing him upon the Medici chapel at San Lorenzo.

Amid these conflicting calls upon his time he painted the "Three Fates," now in the Pitti Palace, which is one of the few easel pictures by him. He graphically describes the life which he led at this period in a letter to Messer Luigi del Riccio, who had acted as the agent of the Pope in these contracts. He says, "Painting, sculpture, fatigue, and honesty have done for me, and things are as bad as they well can be. I should have done much better if I had started in life as a vendor of matches" (Zolfanelli). He speaks of himself as being a very martyr, and says that he is "stoned every day, as if I had crucified our Lord." The monument was finally completed in a very different manner from that originally intended, only one statue, the Moses, is by Michael Angelo himself, and two of the others are from designs of his. "The Prisoners," now in the Louvre, was also intended for this tomb.

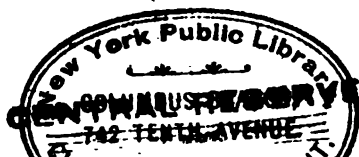
The two tombs in the new sacristy of San Lorenzo, which Clement VII. ordered in 1525 for the remains of his two relatives, Giuliano, Duc de Nemours, and

Lorenzo, Duke of Urbino, were executed with more dispatch, though it took twelve years to complete the whole work, for during that period Florence was besieged by Charles V., and Michael Angelo laid down the chisel to fortify the slopes of San Miniato.

When Florence was taken Michael Angelo had to fly from the vengeance of the Pope, but as no one else was capable of going on with the work in San Lorenzo, he was eventually pardoned, and returned to complete the two tombs. Upon either side of the sarcophagus of Giuliano he placed the two gigantic figures known as Day and Night, while by the side of the sarcophagus of Lorenzo, surnamed *Il Pensiero*, on account of its thoughtful attitude, he placed the figures of Dawn and Twilight. Opposite the altar is a "Madonna and Child," quite after the manner of Michael Angelo, and grandiose in design.

The tomb of the Medici was not finished when Michael Angelo, on Christmas Day, 1541, disclosed to view the grand fresco of the "Last Judgment," "filling the world with stupor and admiration," to use Vasari's phrase.

It was at this period of his life that Michael Angelo, then sixty-four years of age, fell deeply in love with the celebrated Vittoria Colonna, Marchioness of Pescara, daughter of Fabrizio Colonna and Anna de Montefeltro, married to Alfonso d'Avalos, Marquis of Pescara, who died in 1525 of wounds received at the battle of Pavia. Her influence upon him was very



great, for, he writes, "I cannot turn my eyes away from hers: I see in them the light which guides me towards God." He lived for nine years in her society, burning with a spiritual passion which recalls that of Dante for Beatrice. When she died he was present to imprint a kiss upon the cold hand. In a subsequent sonnet he expresses his regret at not having kissed her forehead.

He was at this time—about 1547—busily engaged upon the dome of St. Peter's, which, as he had resolved when he saw Brunelleschi's work, equalled that of Santa Maria del Fiore at Florence.

This great sculptor, painter, architect, and poet died at the age of nearly ninety, and his remains were claimed by Florence, as he had expressed a desire to be buried in Santa Croce. Pope Pius IV. was also anxious to raise a tomb worthy of him in St. Peter's, and the Florentines were compelled to smuggle his body out of Rome in a bale of goods, as had been done by the Venetians with the body of St. Mark at Constantinople.

The funeral ceremony was a splendid one, the whole of Florence defiling past his coffin. Benedetto Varchi pronounced the funeral oration, and his tomb was erected by Vasari, who, however, was not equal to the occasion. It must be said that his influence was almost as a matter of necessity prejudicial to those who came after him, for, in attempting to imitate his originality of style, they only succeeded in bringing

into relief what may be termed its defects, exaggerating his eccentricities of posture and attitude. Florentine art could still, however, boast of several men of talent, such as Montelupo, Simone Mosca, Lorenzetto, and Montorsoli, followed by Baccio Bandinelli, Tribolo, and Giovanni da Bologna, though the name of Michael Angelo stands out in the sixteenth century as an exception recalling the galaxy of genius which had illumined the fifteenth century.

RAFFAELLO SINIBALDI DA MONTELUPO, who was born in 1505, and who died at Orvieto in 1567, was one of the best pupils of Michael Angelo, who allowed him to do some of the statues for the tomb of Julius II., including those of Leah, Rachel, one of the Prophets, and a Sibyl. He was an architect as well, and held the position of architect of the castle of St. Angelo—for which he also executed a marble angel, now placed inside the building—and assisted in the erection of the dome at Orvieto.

LORENZO DEL CAMPANARO, surnamed Lorenzetto, born June 13, 1490, and died in 1541, left but few traces behind him, his principal works being part of the tomb of Cardinal Portiguerra in the cathedral of Pistoia, and the statues of "Jonas" and "Elias" in the Chigi Chapel at Santa Maria del Popolo at Rome. The first is generally attributed to Raphael, but the truth is that he merely designed, or at most modelled, it, and that Lorenzetto carried it out. This happened often with statues which are attributed to Michael

Angelo, though it must be added that the general outline of a statue is the primary condition of success in sculpture, and that the hand which carries it into execution is of only secondary importance.

SIMONE MOSCA, a somewhat inferior artist, worked in Sansovino's studio with Il Tribolo. He was about the same age as Michael Angelo, but he died before him, his principal works being the decorations of the Cesia Chapel at Santa Maria della Pace at Rome, and those of the Magi Chapel in the Orvieto Cathedral. Another of his pupils, surnamed *Il Moschino*, executed for this same chapel a group representing God the Father surrounded by angels, a Visitation, and a San Sebastian of no little beauty.

FRA GIOVANNI ANGIOLO MONTORSOLI is the most celebrated of Michael Angelo's pupils next to Montelupo, and the great artist was five-and-forty years of age when he came to study under him at St. Peter's, having been grounded in his profession by Andrea Ferrucci. Michael Angelo employed him prior to 1527 in the new sacristy of San Lorenzo at Florence, and he was again with him from 1531 to 1534, having a share in the erection of the tombs of Giuliano and Lorenzo de' Medici. He also travelled to France, where François I. was endeavoring to attract Italian artists and founding the Fontainebleau School, which gave such a great impulse to the Renaissance. For the Annunziata at Florence he executed for the Painters' Chapel the stucco decora-

tions, notable among which are the figures of Moses and St. Paul. He left works behind him at Genoa, Bologna, Messina, Arezzo, and Naples. At Genoa there is a colossal statue of Jupiter by him in Prince Doria's villa, and several marble and plaster statues in the church of St. Matthew, which are more or less an exaggeration of Michael Angelo's style. The celebrated fountain at Messina, erected in the piazza, is his work; after completing it he returned to Florence and finished the Capella dei Pittori in the church of SS. Annunziata. It was there that he was buried on the 1st of September, 1563, his funeral oration being pronounced by Michael Angelo.

#### BENVENUTO CELLINI

(1500-1571.)

There is not a more remarkable figure in the history of Italian art than the exuberant, hardy, and brilliant sculptor and goldsmith whose career, resembling rather that of a condottiere than of an artist, has been related with such a mixture of cynicism and candor by himself. Not shrinking from crime in moments of passion, he was at times accessible to the promptings of generosity, and the verdict of posterity has not been altogether an unfavorable one.

Born during the reign of Cosimo I., who was a warm patron of art, his father, Giovanni Cellini, intended him to be a musician. But having at an early age developed a preference for the plastic

arts, he entered the studio of Antonio di Sandro. Involved in a *baruffa*, he fled to Siena, and thence to Bologna, returned to Florence for a short time, and then spent a year at Pisa. In 1518 Torrigiano, who had broken Michael Angelo's nose in a quarrel, offered to take him to England. He preferred, however, to go to Rome with a wood-carver named Tasso. His life from this point may be divided into three distinct periods—Rome, Paris, and Florence. At Rome, where he spent twenty-two years, partly in the service of Clement VII., he distinguished himself by the execution of many little masterpieces of goldsmith's work, such as salt-cellars, candelabra, diamond settings, gold medallions worn in head-dresses, and coins for the Pope. The clasp of a cope for Julius II. is described in detail in his Memoirs; the Pope paid him 36,000 ducats for it, his only rival in this kind of work being Caradosso of Milan.

Benvenuto was present at the sack of Rome by the Constable de Bourbon in 1527, and according to his account he took an active part in the defence, commanding the artillery in the castle of St. Angelo, and discharging the gun which killed the Cardinal himself and wounded the Prince of Orange, though this latter statement is not generally believed. He should have assisted at the siege of Florence, for Orazio Baglioni, who was in command of the defending forces, appointed him captain, but he fled to Rome and accepted employment under Clement VII. He

remained in Rome during the reign of Paul III., but having stabbed the goldsmith Pompeo in a fit of passion, he had to fly. The Pope, however, overlooked the crime in consideration of his great talents, but the tragic occurrence had brought him into such disfavor that he resolved to go to France. Reaching Lyons by way of Switzerland, François I. was glad to employ him, but falling ill, he returned once more to Rome, where he was accused of having made way with some of the jewels of the Holy See, whose settings he had melted down by order of Pope Clement VII. Though the charge was not proved, he was none the less detained for two years in the castle of St. Angelo, during which period, according to his own account, he became pious and even ascetic. He was finally pardoned through the influence of Cardinal Hippolytus of Este.

At the urgent request of François I. he came back to France, and from this period date those beautiful jewels, now in the Apollo Gallery of the Louvre. The French king, of whom he has left a medallion, gave him, for a residence, the Hôtel du Petit-Nesle, then occupied by Provost Jean d'Estouteville, and containing at the time a distillery, a printing-office, and a saltpetre manufactory. Benvenuto's description of how he took possession of it forms one of the most curious chapters in his memoirs. The provost refused to leave, and Benvenuto, always ready for a fight, armed his workmen and his two pupils,

Ascanio and Paolo Romano, and laid siege to it. Among the besieged persons was a favorite of the Duchesse d'Etampes, who espoused his quarrel, and appealed to the King for justice. A lawsuit ensued, but Cellini, without waiting for a legal decision, attacked his adversaries with the sword.

François I. was an enthusiastic admirer of Cellini, and it was in France that he executed his first important piece of sculpture. This was at Fontainebleau, where he represented over the grand entrance the "Fountain of Pure Water," a nymph crowned with fruits floating upon the water, her left arm encircling the neck of an antlered stag, while the right hand rests upon a vase from which flows a stream of water, at which wild boar, deer, and hounds are drinking.

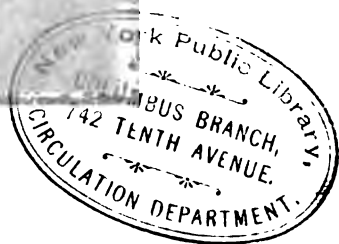
This work, which is not up to the standard of his ability, was presented to Diane de Poitiers by Henry II. after the King's death, and she had it placed above the gateway of the Château d'Anet, whence it was removed by M. Lenoir, at the time of the Revolution, to the Museum of the Augustins, and thence to the Renaissance Rooms in the Louvre.

The Ambras Collection at Vienna contains the celebrated salt-cellar executed for Cardinal Hippolytus of Este, and presented by him to François I., being afterwards given by Charles IX. to the Archduke Ferdinand, uncle of his betrothed, the daughter of Maximilian III.

Cellini had another outburst of temper at Fontaine-



*Perseus*  
*Benvenuto Cellini*





bleau, where François I. asked both him and Primaticcio to prepare plans of a fountain for the gardens of a château ; and when the latter was entrusted with the work, Cellini threatened to "kill him like a dog." François I. once more overlooked the offence, but he did not make any resistance to his departure when Cardinal da Ferrara sent for him.

Cellini now proceeded to Poggio a Cajano, and presented himself to Cosimo de' Medici. He was kindly received, and told to prepare the model for a statue of Perseus, to be placed in the Loggia dei Lanzi (see the chapter on Architecture).

The account of how the statue was cast is well worth reading in Cellini's Memoirs, and the work, as already described, is the personification of a certain epoch of the Renaissance. Cellini had trouble in obtaining sufficient money to complete the group, and was involved in constant quarrels with Bandinelli, and Rocci the Duke's Majordomo. It is wonderful that one so impulsive and irritable should have had the patience to write his Memoirs as well as treatises on sculpture and goldsmiths' work. These two treatises are interesting, inasmuch as they explain to us the methods which were in use at the time ; but the Memoirs, in spite of their obvious exaggeration, are much more valuable for the light they throw upon the manners and customs of the artists of the Renaissance. This work has all the charm of a sensational novel, being a strange mixture of enthusiasm, ro-

mance, shrewd maxims, and precepts of art as professed by a great artist, interwoven with a tissue of adventures worthy of some bravo of the sixteenth century. It is infinitely superior to Bonaccorso Pitti's chronicles, and though the style is faulty, it gives a vivid and fascinating picture of the existence led by these adventurous men of genius.

He was not destitute of generosity and gratitude, recognizing the superiority of Michael Angelo and Caradosso, and adopting the six children of his widowed sister, Liberata Tassi. He was a poet, too, and wrote several sonnets, madrigals, sacred hymns, love sonnets, and satires.

He fell ill in December, 1570, and died on the 13th of the following February, leaving his fortune to his wife and three children. He was honored with a public funeral, and buried in the vaults of the SS. Annunziata, under the chapter-house.

It has been the custom to regard Benvenuto as only a skilful goldsmith who had a talent for combining gold with enamel and precious stones, and of so producing very tasteful compositions, but he possessed genuine ability as a sculptor, and only needed an opportunity to show of what he was capable.

#### BACCIO BANDINELLI.

(1493-1560.)

Baccio was, like Cellini, a pupil of the goldsmith Michael Angelo di Viviano, and if all that his contem-

poraries said of him was true, he must have been a man of very contemptible character. All his works were spoken slightly of by them, and even the most celebrated of his statues met with a hostile reception, due more probably to the unpopularity of the artist than to the indifference of the works themselves.

Baccio, however, enjoyed the favor of Cosimo I., and throughout the whole of his career he was employed by the Medici. Benvenuto Cellini was one of his bitterest enemies, and the Grand Duke derived great amusement from letting the two artists attack one another in his presence, and exhaust the vocabulary of the fish market. It is absurd, however, to accuse Bandinelli of having destroyed Michael Angelo's great cartoon of the Pisan war, for we may be sure that if there had been any ground for such a charge Cellini would not have failed to mention it in his *Memoirs*. His chief fault was his vanity, and his arrogant assertion that the only artist who could come up to him was Michael Angelo, has gone much against him with posterity.

The story of his group of "Hercules and Cacus," on the Piazza della Signoria, as told by Cellini, is very amusing. The latter criticized it in the following terms in presence of the Grand Duke and of Bandinelli, to whom he said, "If your Hercules had his hair cropped he would not have skull enough left to hold the brain. One cannot tell whether his face is that of a man or a monster, for he is half lion and

half ox. His heavy shoulders remind one of the two panniers of a donkey's pack-saddle. His chest and muscles are copied, not from human nature, but from a bag of bad melons." But, in spite of all criticisms, Baccio was concerned in the principal works of art executed during that period. He was the author of the copy of the "Laocoon" in the Uffizi, which was executed for François I., but which the latter exchanged with the Pope for several antique statues. At Santa Maria sopra Minerva, at Rome, he erected the tombs of Pope Clement VII. and Leo X., orders obtained through the influence of the Medici. He also executed a statue of Giovanni de' Medici, surnamed delle Bande Nere. And there are a number of his works in Santa Croce, the Cathedral, and the Palazzo Vecchio. Held in too high esteem by Cosimo de' Medici, and underrated by posterity, the impartial critic must strike the happy mean.

**BARTOLOMMEO AMMANATI.**

(1511-1592.)

This artist was at one time a pupil of Bandinelli, but unable to put up with his violent behavior, he went to study under Jacopo Sansovino at Venice, where he imbibed many of the principles of the Venetian school, as may be gathered from his different compositions. He was one of Sansovino's assistants in the decorations of the Library of St. Mark, which is one of the most beautiful monuments in Venice,

and there he had for comrades Cataneo and Alessandro Vittoria. Upon his return from Venice, his first great work was the tomb of Duke Francesco Maria, which has disappeared from the Santa Chiara Church at Urbino in which it formerly stood. He also erected in the Eremitani at Padua a very complex and elaborate monument to a professor of jurisprudence, one Marco di Mantova Benavides, a wealthy amateur of art who, during his lifetime, resided in a splendid palace, the entrance to which was under a triumphal arch erected by Ammanati, who also executed a Hercules twenty-five feet high for the Cortile.

Summoned to Rome at the instance of Michael Angelo, whose engagements were then very numerous, Ammanati received the order for the tomb of Antonio de' Monti and his father at San Pietro in Montorio. He also was the sculptor of the celebrated fountain at Pratolino, and of the colossal group of Hercules and Antæus at Castello. His most important work as a sculptor was the fountain at the corner of the Ducal Palace, with the figure of Neptune in a car drawn by sea-horses, looking down upon a number of mythological figures in bronze. This fountain, very pleasing to the eye, but devoid of all pretensions to classical outline, was erected by him after the work had been competed for; Benvenuto Cellini and Giovanni da Bologna being among the unsuccessful competitors.

It is, however, as an architect that Ammanati has the highest claims to the admiration of posterity, and it is difficult to speak too highly of the bridge of Santa Trinita, with the noble proportions of its arches. He also completed the Pitti Palace after Brunelleschi, and the whole of the Cortile is by him. He died, universally regretted, on the 14th of April, 1592, and is buried in the church of San Giovanni, which he had so much embellished.

The idyl of his life was his passion for the beautiful Laura Battiferri, who has been made famous by the verses of Bernardo Tasso and Annibale Caro, the former of whom speaks of her as "the pride of Urbino," while the latter styles her "the new Sappho." The Duchess of Urbino was anxious to keep her at that court, but she eloped to Loretto with Ammanati, and was there married to him.

#### GIOVANNI DA BOLOGNA.

(1524-1608.)

This artist was not the last sculptor of the grand epoch, but he was the last truly great man. Though not born in Florence, he was a Tuscan by affinity, and Florence was, so to speak, his cradle, as it was his centre of action.

He had been successful in the competition for the Fountain of Neptune on the Piazza della Signoria, but was set aside in favor of Ammanati, on the ground of his being too young and inexperienced;

but it is probable that the model was afterwards used for the fountain on the grand piazza of Bologna.

The "Mercury," which is the most popular and graceful of his works, at first occupied a very prominent position upon the basin of the fountain of the Villa Medici, and remained there until 1750, when the Grand Duke Peter Leopold I. restored it to Florence. The celebrated group of the "Rape of the Sabines," now at the Loggia dei Lanzi, was also one of his early works. The anecdote of how this group came to be called the "Rape of the Sabines," after having first been merely intended to represent a young man mastering an adversary and taking away a female captive, has been told in a previous chapter. The statue excited so much admiration in its completed form, that John of Bologna was declared to be a fitting successor to Michael Angelo. This was exaggerated praise, but John of Bologna was in so much request that he had more than he could do, and the list of his works is almost interminable. The artists of this period did not throw nearly so much soul into their work as their predecessors, so that the only limit to their productiveness was their physical endurance. Giovanni's successive works were the equestrian statue of Cosimo I. on the Piazza della Signoria; the group of "Hercules and Nessus," which forms a pendant to the "Rape of the Sabines;" the "Victory" group in the large room of the Palazzo Vecchio; the "St.

Luke" in Or San Michele; the Boboli Fountain; the "Genius of the Apennines," which is so conspicuous at the Lake of Pratolino; the beautiful bronze "Venus" in the royal villa at Pretaya; and the colossal "Samson slaying the Philistines," which, originally in the casino of St. Mark at Florence, was sent, with the basin and fittings, to the Duke of Lerma, minister of Philip III. of Spain. The Duke of Buckingham, while travelling in that country, purchased it for Buckingham Palace, and when King George acquired that residence he made a present of it to Sir William Worsley.

This is far from a complete list of his greater works, to say nothing of hundreds of small bronzes which are now in private collections, and of articles of common use, such as fire-dogs, etc. The destruction of the bronze gates of the Pisa Cathedral, which had been melted during the fire of 1595, gave Giovanni da Bologna an opportunity of distinguishing himself; but though he displayed great manual skill, his bas-reliefs were inferior to the original ones. He was assisted in this work by a Portuguese monk of the Dominican order, Portigiani, who as a founder had few or no equals. His sculptures at Siena recall the Medici Chapel, but here, as in all his other works, the depth and inspiration fall short of the outline and style.

There is a general concurrence of testimony as to his having been a man of very estimable private

character, and when he died, at eighty-four years of age, he was buried with due honors in the Madonna del Soccorso Chapel at SS. Annunziata.

The last great artists whose names may be mentioned are Tribolo, Vincenzo Danti, Lorenzi Stoldo, and Paolo Ponzio Trebati, to each of whom a brief biographical sketch is attached.

#### TRIBOLO.

(1485-1550.)

The proper name of Tribolo was Niccolò Braccini. He first comes into notice with a bronze group for a fountain executed for Lorenzo Strozzi. In 1525 he went to Bologna, where he did twelve bas-reliefs for the door of the cathedral, which had been decorated by Jacopo della Quercia. Like all the artists of the sixteenth century, his style betrayed the influence of Michael Angelo. From Bologna he went to Rome, where he erected the tomb of Pope Adrian VI. in the church of Santa Maria dell' Anima, and from Rome the Pope sent him to Loretto, where he decorated the sanctuary, the bas-reliefs of which, it may be added, are of a commonplace and almost vulgar type. From Loretto he came to Florence, where Michael Angelo employed him upon the Medici Chapel, but falling ill, he went to Venice with Cellini, who hoped to find work for him with Sansovino. Failing that, he once more returned to Florence, and took an active part in getting up the deco-

rations for the marriage festival of Alessandro de' Medici to Margaret of Austria. Cosimo I. employed him to make two fountains for the villas of Castello and Petraya, and on the marriage of that Prince with Eleanora of Toledo he erected a superb triumphal arch at the Porta al Prato. He became a sort of artistic master of ceremonies, and, as this was a period of great festivity in Florence, he never lacked employment. When the son of the Grand Duke was christened he transformed the Baptistery from ceiling to floor, bringing the "St. John" of Donatello from the Casa Martelli to surmount the temporary font which he had erected.

Turning his attention from sculpture to hydraulics, Tribolo got into serious difficulties. Inundations occurred during the execution of certain works planned by him, and chagrin at the popular manifestations of disapproval which resulted, is sometimes supposed to have been the cause of his death, which occurred in September, 1550. He was one of the leading sculptors of his day, surpassed only by Michael Angelo and Giovanni da Bologna.

#### VINCENZIO DANTI.

(1530-1576.)

Danti completed the marble group representing the Baptism of Christ upon the architrave of the eastern gate of the Baptistery. It was begun—some critics say only modelled—by Sansovino, and the

angel was made by Spinazzi in the seventeenth century. Though most of his work was done at Florence, he was a native of Perugia, for which place he cast the large bronze statue of Pope Julius II., which stands just behind the cathedral. He was a military architect as well, and left several sonnets, being altogether a very notable representative of the Renaissance.

LORENZI STOLDI was one of the artists who were employed upon the Duomo and San Celso at Milan, and what value his sculptures possess they derive from being imitations of the antique.

PAOLO PONZIO (1500-157-).—This artist, taken to the Court of François I. by Primaticcio, was a naturalized Frenchman, and it was as "Paul Ponce" that he modelled the stuccoes for the gallery of François I., the frescoes in which were painted by Rosso and Primaticcio, and recently restored by M. Alaux. The Louvre contains several works of this artist, who remained in France during the reign of four monarchs, from François I. to Charles IX. The Renaissance Museum contains his statues of Albert Pius of Savoy, Prince de Carpi, Charles de Magny captain of Henri II.'s body-guard, and of André Blondel de Roquencourt, Controller of Finance. It is not known whether he died in France or in Italy, but he must have lived to a great age.

One of the last great sculptors of the period was PIETRO TACCA, a native of Carrara, who did a good

deal of work at Florence. The Medici employed him very frequently, and some of the equestrian statues in the court-yard of the Royal Palace at Madrid are by him. He was a pupil of Giovanni da Bologna, and it was after a model made by that master that he cast the statue of Duke Ferdinand on the Piazza della SS. Annunziata. He was also the author of the bronze fountains which ornament the same square.

From this time the decadence of the art of sculpture proceeded rapidly, and though there has been a revival within the present century, the last of the long series of mighty artists belonging to the period of which this volume treats is Michael Angelo, whose name stands out as a model of civic virtue as well as of inspired genius.

## CHAPTER IX.

## PAINTING.

RICH in paintings as are the Florence collections, and marvellous as is the spectacle of the Uffizi and the Pitti Galleries, it is not in them that the elements for a study of Florentine painting are to be sought. They contain, no doubt, many unique and incomparable examples of the greatest masters, but the true Florentine art is fresco-painting. In this respect Florence is highly privileged, for there is not one of her churches or public monuments from the thirteenth to the seventeenth century in which some great artist has not left the impress of his talent, and some wealthy citizen a proof at once of his liberality and piety.

It is impossible in the course of a single chapter to take more than a bird's-eye view of Florentine art, and though there is no lack of material for writing at length on these paintings—appealing as they do more vividly to the imagination than statuary does—I must confine myself to indicating the march of ideas and the successive phases of their development, citing various specimens of the different masters to illustrate my argument.

The Uffizi and the Pitti Palaces contain such vast

numbers of specimens of the pictorial art that no adequate idea of them can be gathered from the descriptions of specialist writers. Here were gradually accumulated all the masterpieces purchased by successive members of the Medici family, the liberality of the last bearer of this name converting these galleries into a national museum, which, while not perhaps unrivalled as a general history of art, unquestionably contains specimens unique of their kind, and which no critic of art can ignore.

The great name of Raphael does not belong to Florence, for, born at Urbino, he spent most of his life at the Vatican. Still there are many of his works at Florence, the Pitti Palace alone possessing twelve, while in the Tribune of the Uffizi may be seen the "Fornarina," the "Madonna del Cardellino," the portraits of "Julius II.," and of "Cardinal Bernardo Dovizi da Bibbiena" who was so fond of Raphael that he wished him to marry his niece, and other masterpieces. The Cardinal was the author of the *Calandra*, the first comedy written in Italian, and Raphael painted his portrait twice, and also painted several portraits of his niece. In the Pitti Palace hang his portraits of Maddalena Doni, and her husband Angiolo Doni, who was a great friend of Raphael's.

Masterpieces of sculpture, which furnished excellent models, and exercised upon the Renaissance of that art a marked influence, had been bequeathed to

the Italians by the ancients, but this was scarcely the case in regard to painting. Not that nothing was left of ancient genius in this branch of art, but neither Pompeii, Herculaneum, the Palace of the Cæsars, the tombs of the Volsci and the Etruscans, nor the first efforts of Christian art upon the walls of the catacombs, had been brought to light from out of the entrails of the earth in which they had been entombed for centuries.

The inheritors of Greek art were the Byzantines, and they were the earliest revivers of it with their mosaic compositions at Rome, Ravenna, and Classa. Though the art of painting was shrivelled up, lifeless, and mummified, so to speak, the depositaries of it, such as it was, were these Greek artists.

The persecution of the Iconoclasts had driven some of them into Italy; the Crusades had led to the establishment of more intimate relations between the East and the West; and the Venetians, when desirous of decorating their city and beautifying their temples, sent for artists from Byzantium. A few Italian artists had also studied under the Greek monks, and thus began the resurrection of painting at Rome, Florence, Siena, Perugia, and even at Venice, where the Murano School owes to them its supremacy. There are no specimens of the early painters of the eleventh century at Florence, and with regard to the miniature painters, with whom we have the real transition from ancient art to the Renaissance of paint-

ing, their history is very obscure. The only Florentine painters of the eleventh and twelfth centuries of whose works anything is known are Rustico (1066), Girolamo di Morello (1112), Marchisello (1191), Magister Fidanza (1224), Bartolommeo (1236), and Lapo (1259).

In the thirteenth century a Franciscan monk, Jacobus Toriti, decorated the cupola of the Baptistery, his name and the date being still legible. This artist also executed the famous mosaics in St. John Lateran and Santa Maria Maggiore at Rome, his tracery and foliage work above the "Coronation of the Virgin" in the latter church being very celebrated.

These mosaics are works of great merit, the combination of shape and colors testifying to his artistic sense. The decorations of the Baptistery were begun by him about the year 1226, continued by Taffi in 1294, and completed by Gaddo Gaddi. They bear unmistakable evidence of being the work of an artist who had studied under the Greeks, and, as a matter of fact, Andrea Tafi was one of their pupils, having worked at the mosaics of St. Mark's (Venice), where he and his fellow-workers—one of whom, Buffalmaco, has a few works in the Florence collections—derived their main inspirations from the Greeks.

CIMABUE was the first of the new school of painters in Florence. Born in 1240, and said by Vasari to have been a pupil of the Greek mosaic workers, with

only the works of Turrta and of Coppo di Marco Valdo as models, he was obliged at first to follow in their track; but he soon shook off their trammels, and acquired a freedom of handling and a power of expressing life and movement which they did not possess. The greatest of Cimabue's works is the Madonna in the Ruccellai Chapel at Santa Maria Novella, which, though still Byzantine in character, is intellectualized, and rises far above the work of the Greek mosaicists. The Virgin is represented as dressed in a red tunic, covered with a blue mantle embroidered in gold. Angels stand three deep on each side of the throne. Though there is much to criticize in the painting, both of the Madonna and Child, the effect produced by it was overpowering, and it has been mentioned in a previous chapter how Charles of Anjou, King of Naples, went in state to visit it while passing through Florence, and how the whole city crowded after him. When the picture was taken to Santa Maria Novella there was a solemn procession to the church, and public rejoicings extending over several days.

With the exception of another Madonna in the Academy of Fine Arts, which adheres more closely to the Byzantine style, Florence does not possess the most important works of this pioneer of the Renaissance artists.

The Upper Church of Assisi is said to have afforded specimens of the highest development of Cimabue's

talent, but we are obliged to take this to some extent on trust, as the frescoes are so much injured by time that it is difficult to judge what they originally were like. When, however, it is remembered that the art of painting in that day consisted in the representation of a figure, a frieze, and a procession, as in the mosaics of the first centuries, much credit is due to the artist who first, with the assistance of the pupils whom he employed, represented Bible scenes, and attempted compositions such as those which in a perfected form were executed by his successors upon the walls of the Vatican, in the Stanze, and the Sistine Chapel.

Comparing Cimabue and Giotto, various writers have described the former as the last of Byzantine and the latter as the first of modern painters. The second part of this dictum is, beyond doubt, correct, and the distance between Giotto and Cimabue is enormous. The story of how Cimabue saw Giotto, while looking after his flock of sheep, sketching them with a piece of charcoal on a rock, and at once took him as a pupil, is well known. If Giotto's compositions are criticised in detail, or if he were to be judged by a few easel pictures of doubtful authenticity preserved in the museums, it would be difficult to understand how his works came to be so popular, or why he holds so prominent a place in the history of painting. But this is not the way to look at him, and what elicits so much admiration is the spirit by which he is animated, his tendencies, his breadth, and the genius

which enabled him to symbolize an idea, and to render it palpable by transferring it from the moral and philosophical domain to the world of reality and fact by some striking imagery. Thus, for instance, when he represents the Catholic Church as a storm-tossed vessel, he displays a power of inventiveness which appeals to the intelligence. In his "Life of St. Francis," in the Upper Church at Assisi, which was one of his earlier works, he illustrated the life of that saint, by representing various scenes, in each of which one or more personages are depicted as taking part. There is more life and delicacy of touch in these frescoes than in those of Cimabue, and Giotto already showed that he was a master of posture and attitude; as, for instance, when seeking to represent a thirsty man coming upon a spring, he depicts him as throwing himself face downwards to the ground. The frescoes in the lower church, executed later, testify to a still more marked improvement in the art of painting, the color being harmonious, and the shade effects transparent and light, though time has dimmed them so much that it is impossible to reproduce them in an engraving.

As it is my object to describe the special characteristics and style of each artist rather than to write his biography or a catalogue of his works, it may be said, with regard to GIOTTO, that he lent animation to the personages whom he painted, and gave expression to the passions which they might be supposed to feel.

All his characters carry their nationality on their faces—this being a distinct advance upon the impassible and uniform type of countenance painted by the Byzantines—as in his “Raising of Lazarus” at Padua, where it is easy to distinguish an Israelite and an Arab. Moreover, he is, so far as we know, the first portrait painter. In a picture at St. John Lateran (1300) he represented Pope Boniface VIII. in a standing posture, wearing his tiara, and attended by two young clerks; and among the portraits by him in the Bargello, so fortunately discovered in 1841, are those of Charles of Valois cousin of the King of Naples, Dante, Corso Donato, and Brunetto Latini the master of Dante.

There are few churches in Florence which do not contain frescoes either by Giotto himself or by one of his school. But Giotto does not show to so much advantage in his own country as at Padua, where the greatest of his works is to be seen in the Scrovegni Chapel at the Madonna dell’ Arena, in a series of frescoes illustrating scenes from Holy Scripture. The “Bribery of Judas” and the “Crucifixion” are conceived with great dramatic power, and awaken in the beholder mingled feelings of terror and pity. His friend Dante was at Padua during this period, and his presence doubtless had no little influence upon this work.

Giotto was the painter of the frescoes in the Peruzzi and Bardi Chapels at Santa Croce. He

visited many of the principal cities of Italy, and most of the Courts. The Visconti invited him to Milan, an ancestor of the Malatestas to Rimini, and Gero Pepoli to Bologna, while he went to Rome to paint a portrait of Boniface VIII. He spent some time at Arezzo, and in 1330 he was at Naples at the request of King Robert; in each of these cities he made many disciples, and effected a revolution in painting. He set the fashion of fresco pictures, and this is why many subsequent works were accredited to him.

Giotto was an architect and sculptor as well, and in 1334 he was charged with the building of the Campanile at Florence. It appears certain that he prepared the plans for the architectural part of this edifice, as well as the drawings for all the sculptures executed by Andrea Pisano. His plan was not carried out in its entirety, for he had designed a pyramid similar to that which surmounts the Campanile of St. Mark's, but this, as already mentioned, was omitted by his pupil Taddeo Gaddi, who assumed the direction of the works after his death.

His pupils, in addition to Taddeo, were Puccio Capana Fiorentino, Ottaviano da Faenza, Pace da Faenza, Guglielmo da Forli, Stefano Fiorentino, and Pietro Cavallini, and some mention must be made of them, as they were the stem from which issued the branches of the tree of art. TADDEO GADDI was the son of one of those early artists who were associated with Andrea Taffi upon the mosaics of the cupola of

San Giovanni, and his father, GADDO GADDI, was also a contemporary of Jacopo da Turrina, and worked with him at Rome. From his father's studio Taddeo went to that of Giotto, his godfather, and it was to this change that he owed the prominent place which he occupied in the world of art. He had a quick eye for decorative effects, and with a good deal of skill in outline, his pictures are, as a rule, remarkable for their suavity. The Baroncelli Chapel at Santa Croce contains several frescoes from the "Life of the Virgin." At Santa Felicita there is a very graceful Madonna, and in the Spanish Chapel of Santa Maria Novella a grand allegorical composition representing the "Apotheosis of St. Thomas," surrounded by prophets and evangelists, and trampling Heresy under foot. This fresco also comprises fourteen figures representing the Sciences and Virtues, and at the foot of each is seated a personage who may be regarded as the incarnation of that particular gift. Thus, for instance, Cicero is at the feet of Rhetoric, and Euclid at those of Geometry. The Sacristy Chapel of Santa Croce also contains an altar-piece of the Madonna surrounded by saints, the work of this artist.

Taddeo Gaddi was an architect as well, and reconstructed the Loggia of Or San Michele, after the designs of Arnolfo di Cambio, while a still more important work was the Ponte Vecchio, with its row of shops, which brought in such a handsome income to the town. It has been noticed that the strongest floods

have never affected the solidity of this bridge, and it is strange that a painter such as Taddeo should have been so well versed in what we should call civil engineering; though, as a matter of fact, the Communal Council employed him on many important works of a similar kind. He widened the quays, repaired the fortifications, and rebuilt the Ponte Santa Trinita (again destroyed in 1557), and was so busy that he had to take Simone Memmi to assist him. He also completed the Campanile, begun by his master Giotto, and, as I have several times mentioned before, modified the original design.

Taddeo Gaddi had two sons, Agnolo and Giovanni; his remains are interred at Santa Croce, in the first cloister, and in the same tomb as that erected by him for his father, the epitaph upon it reading :

*Hoc uno dici poterat Florentia felix  
Vivente : at certa est non potuisse mori.*

Giottino was the surname given to TOMMASO STEFANO, whose father, a painter of some merit, was a contemporary of Giotto. The well-deserved surname does not indicate much originality on the part of this artist, who, however, exercised no little influence; and it is astonishing, considering that he died at the early age of two-and-thirty, that he should have left so many works behind him. The best known of them all is the composition relating to the life of St. Silvester, in the Bardi Chapel at Santa

Croce. The saint is represented in the act of exorcising a dragon whose breath is poisonous, and a monk who is present is pressing his hand to his nose with a very lifelike expression. Filippo Lippi showed his appreciation of this work by borrowing some of the features in it for his frescoes at Santa Maria Novella.

There are frescoes by him in the Cappella Strozzi in the crypt of Santa Maria Novella, and a *Pieta* at present in the Uffizi is probably by the same hand.

When still very young he was intrusted with a singular task by the Signoria. The Duke of Athens had just been expelled, and in order to stigmatize his memory, it was determined to portray on the walls of the Palace of the Podestàs (now called the Bargello) the Duke and his companions, with the mitres of justice on their heads, surrounded by the animals which were emblematic of his appetites and vices. Nothing remains of this work, nor is there anything to give an idea of the portraits of the Pazzi conspirators, who, after being hung by the feet, were painted on these same walls a hundred years later. A curious feature of these paintings was that the scutcheon of the family was given under the effigy of each person.

Many of the works executed by Giotto at Florence have disappeared, but there is a composition said to be by him in St. John Lateran at Rome, in which the Pope appears; a group of celebrated per-

sonages at the Orsini Palace; and a fine portrait of St. Louis to the right of the high altar at Ara Coeli. He also left his mark upon the Lower Church at Assisi.

Taddeo Agnolo Gaddi left two sons, AGNOLO and GIOVANNI. The first commenced his career as an artist at San Jacopo extra Muros at Florence, where he painted the "Resurrection of Lazarus," in what would now be termed "realistic" fashion. The body is represented as quite putrefied, and the expressions of the spectators are supposed to be in keeping with the horror which they feel. It may be remarked in this connection that the naturalists of the present day have never gone so far as the early painters, who have only been outdone in this respect by the Spaniards of the seventeenth century, and these latter—such as Ribeira and Valdès Leal—had a skill and power which did much to mitigate the repulsiveness of their delineations.

Another important work of Agnolo was the "Life of St. Cecilia" in the Carmine Church;\* and he painted for the Alberti family, in the choir of Santa Croce, the "History of the True Cross."

Like his father, he was a skilful architect, and was employed to repair and enlarge the Bargello after the fire of 1330. He went on with his paintings at the

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\* More generally attributed to Carentino or Spinello, or both.

same time, executing several works now preserved in the Uffizi and Academia. He also painted some frescoes in the cathedral at Prato, and a Madonna and saints in Santo Spirito in Florence is attributed to him. He is described as having only painted when the fancy took him, as he was rich enough to be independent; and his sons, who had no taste for art, went into trade, and made a large fortune at Venice. Their father died at Florence, aged sixty-three.

Another early painter of whom little is known, though he played a very prominent part at Florence, was BUFFALMACO. His surname or Christian name—which of the two it is difficult to say—was Buonamico, and this pupil of Andrea Taffi was a very jovial and humorous character, and was probably the originator of the studio jokes for which painters have ever been noted. Boccaccio and Sacchetti have made him famous, and he is better known for his adventures than for his works. Some of the latter, however, are to be found in the museums of Florence, and there are frescoes by him at the Certosa near Florence; at the Badia, where he represented the "Passion" in the Giochi and Bastari Chapel; and at the Ognissanti, where he painted the "Nativity of Christ" and the "Adoration of the Magi." At Arezzo he was employed by Bishop Guido to decorate the baptismal chapel of the cathedral. Vasari has drawn a very fascinating portrait of Buffalmaco, who appears to

have been something of a poet, and to have written very sprightly notices of his own works.\*

His stay at Arezzo was followed by a journey to Pisa, where, among other compositions, he painted the History of the World, from the Creation to the Building of the Ark. All round this composition was a frieze, with the portraits of different personages, himself included. He wrote a sonnet descriptive of this work, and Vasari, in his lengthy biography of him, describes him as prodigal in his style of living, and as dying so poor, at the age of sixty-eight, that he was buried in the paupers' grave in the cloisters of the hospital, 1340.

Taddeo Gaddi left a pupil, Venetian by birth but Florentine by adoption, named ANTONIO VENEZIANO, whose earliest works, in the Grand Council Room at Venice, have been destroyed by fire. He seems to have been rather badly used in his native country, and to have excited the jealousy of foreign painters, so he returned to Florence, where he was very well received. He did paintings at Santo Spirito, San Ste-

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\* "They (frescoes illustrating the Life of our Lord, in the Campo Santo at Pisa) are ascribed to a certain Buonamico Buffalmaco, whose existence is, however, altogether doubtful, as the description of his life by Vasari is a mere tissue of whimsical stories." *Hand-book of Painting*. Kügler, vol. i., p. 145.

Crowe and Cavalcaselle make only a passing allusion to Buffalmaco in connection with the Pisan Campo Santo (vol. i., p. 451), and the only work attributed to him in Horner's *Walks in Florence* is a fresco in the left aisle of San Miniato, while his name does not occur in Karl Károly's *The Paintings of Florence*.

fano al Ponte Vecchio, and he was afterwards employed by the committee of the Campo Santo at Pisa upon the frescoes illustrating episodes in the life of San Ranieri, the patron of the city. This was the greatest work which he executed, and it won him a high place in the esteem of the people of Pisa.

From Pisa he returned to Florence, and painted a series of religious scenes in a tabernacle in the grounds of Nuovoli, just outside the Porta al Prato. Thence he went to the Certosa, where the Acciaiuoli family employed him to decorate the chapel in which their ancestors were buried; but this is one of the many works which have been effaced by the hand of time.\* Veneziano later in life gave up painting for botany. He died somewhere about 1387.

SPINELLO SPINELLI was born at Arezzo, but there are many of his works at Florence. Baron Capelli, pleased with his style, employed him to paint the principal chapel of Santa Maria Maggiore. He is also supposed to have done some of the frescoes in the Carmine Church, as well as a fine fresco of the Ascension for the Santa Trinita; and a number of other works, some of which are now preserved in the Academia.

He painted some historical scenes in the Palazzo Pubblico at Siena and was commissioned in 1377 by Nerosso degli Alberti to decorate the Sacristy of San

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\* Crowe and Cavalcaselle attribute the Navicella on the ceiling of the Spanish chapel at Santa Maria Novella to this artist.

Miniato with scenes from the life of St. Benedict. He died about the year 1410.

ANDREA ORCAGNA is not, perhaps, so highly appreciated as he deserves to be, as architect, sculptor, and painter, for he excelled in covering large spaces, and his ideas were comprehensive enough to embody the vast subjects which he represented on the walls of many a Campo Santo and church. His architectural abilities were displayed at the Loggia dei Lanzi. At Or San Michele we see his wonderful sculptural gifts, while in the frescoes upon the walls of Santa Maria Novella he gave free course to his gloomy imagination.

There is more realism about PAOLO UCELLO, who represented historical facts without any of those allegories which tend to confuse at times. His proper name was Paolo di Dono, and it was because of his fondness for birds that he was surnamed Ucello. He was a Florentine, not only in style, but by birth. Born in 1396, he was, like most of his contemporaries, a goldsmith rather than a painter in his early days. He was employed in the shop of Ghiberti when the latter was at work on the Baptistery gates. But very few of his own works are known. At Santa Maria Novella there are a series of frescoes by him, and in the Florence Cathedral there is a work signed "Pauli Ucelli opus." This fresco is a portrait of Sir John Hawkwood, an English captain of free companies, who was for many years in the service of the

Republic. Paolo was fond of soldiers, and in the Casa Vitali at Padua he painted portraits of the mighty men of war so often spoken of by Andrea Mantegna. The Bartolini Garden at Gualfonda had until recently a series of frescoes by him entitled the "Four Battles," of which the English National Gallery now has the "Battle of San Egidio," in which Carlo Malatesta and his nephew Galeazzo appear side by side. Apart from his work as a painter, he has transmitted to us several facts of historical interest, and many details as to dress and military equipment at Florence in the fifteenth century. Paolo contributed not a little to the advancement of the science of perspective, owing to his having studied mathematics with Gianozzo Manetti.

His "Battle of San Egidio" is a work which deserves close attention, for though it is old-fashioned, and the horses are as stilted and wooden as the figures of the warriors are childish, this is the first battle painted by an artist of the Renaissance—the first composition in which the laws of perspective are observed. This picture, moreover, shows us what was the kind of armor worn in the early part of the fifteenth century, and gives likenesses of the celebrated Condottieri, who, with their free companies, played such a conspicuous part in the history of Italy.

MASOLINO DA PANICALE, an artist of the same period, and a Florentine as well, gave a marked impulse to the art of his time, and effected a considerable im-

provement in the execution. Until his time all painters employed a conventional perspective, and the various personages of a group were invariably huddled together. Masolino was a pupil of Lorenzo Ghiberti, and one of the twenty-one assistants who helped to make the Baptistery gates. His first efforts were made at Rome, but falling sick of a fever, he returned to Florence, where he had the good fortune to be employed to paint the Life of St. Peter on one of the walls of the Brancacci Chapel in the Carmine Church. This work appears to have been characterized by much force and expression, but it is impossible to distinguish what is due to Masolino, as his painting has been effaced by the brushes of his successors.\* Still he contributed his share to the building, and he is credited with having been the first painter who could portray a smile, the flutter of a garment, or the lifelike hue of the flesh; while Vasari asserts that in regard to the relief of his pictures, he so deceived the eye that his figures seem to stand out.

MASACCIO, one of the leading figures in the history of Florentine painting, was born in 1402, and with his superb talent, his native elegance, his combination of strength and suavity, his profound knowledge of anatomy, and his strongly marked characteristics, he stands quite alone. A contemporary of, though younger than, Ghiberti, he did not live beyond the

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\* Crowe and Cavalcaselle consider that these frescoes are not the work of Masolino.

age of seven-and-twenty, and his premature death was a severe loss to Florence.

His greatest works are in the Brancacci Chapel in the Carmine Church. The various restorations of these pictures have robbed them of much of their interest, but disfigured as they are, one can still form some idea of the nobility of the compositions by the engravings which have been preserved of them. For a century they were fruitful examples, and a school of study for painters, and not since Giotto had any artist effected such progress in the details of painting, paving the way for the still more perfect creations of a Leonardo da Vinci and a Raphael. The place of Masaccio's burial is uncertain, though Vasari says that he was interred in the Carmine Church.

Another painter, whose works throw no little light upon the dress and manners of the day, is PIERO DELLA FRANCESCA, who was born in 1416, at Borgo San Sepolcro, and who, at the time of his death in 1492, was quite blind. His pictures and frescoes are now very scarce, but he was an active artist. At a time when portrait painting was so little in vogue, it is interesting to meet with the works of artists such as he and Pisanello, who portrayed between them many princes and leading men. Piero della Francesca painted portraits at the Courts of Urbino, Ferrara, Rimini, Pesaro, Ancona, and Rome; and he was a distinguished geometer and writer on perspective. His portraits are now much sought

after, and whenever one comes into the market it fetches a high price.

ALESSO BALDOVINETTI (1427-1499) is less known, and his works are even scarcer than those of Francesca. If his disfigured frescoes could have been preserved we should have had authentic portraits of the greatest men of the day, for he painted in the Gianfigliuzzi Chapel of Santa Trinita likenesses of Guicciardini, Luca Pitti, Diotisalvi Neroni, Giuliano de' Medici, Gherardo Gianfigliuzzi, Messer Bongianni, and Filippo Strozzi. These interesting works became more and more injured, until they finally disappeared in 1760. The altar-piece which he did for this same chapel is identified by Crowe and Cavalcaselle with the one hanging in the Academy of Fine Arts, of the Trinity between two kneeling saints, and catalogued "Inconnu." The frescoes of Santa Trinita were begun in 1471, and took him five years to finish. Cosimo Rosselli, Benozzo Gozzoli, Pietro Perugino, and Filippino Lippi were employed to value them.

Up to that time the painters of the fourteenth and fifteenth centuries treated sacred subjects in a broad and philosophical spirit. This was the case even with the most illustrious of them, such as Giotto and Orcagna; but a new school was gradually formed, consisting of artists who were not only religious by doctrine and feeling, but were themselves attached to the Church. FRA FILIPPO DI TOMMASO LIPPI (born

at Florence in 1412, and died in 1469) was one of the first of this school. He was known in art as Filippo Lippi, and he belonged to the Carmelite order. Brought up in the Carmine convent, he doubtless acquired as a boy a taste for painting from the frescoes of Masaccio; and when he began to copy the latter's work, he became so imbued with his principles, that it was commonly said that Masaccio's soul had become embodied in him. In course of time he abandoned the Carmelite convent, though he did not throw off the robe. In 1452 he was chaplain to the convent of nuns of S. Giovannino at Florence, and this benefice enabled him to pursue his artistic profession in independence. It was customary then, as it was in France two or three centuries later, to inscribe the names of the great artists of the day who had taken orders, upon the list of candidates for vacant benefices, and Leo Battista Alberti held a canonry, which enabled him to carry out the important works upon which succeeding pontiffs employed him. So numerous were the artists in holy orders in Italy, that the Dominicans alone have formed the subject of a bulky volume.

A curious incident in the life of Filippo Lippi was his capture by pirates upon the Adriatic; for eighteen months he remained their prisoner, owing his release to the talent with which he drew a charcoal portrait of one of his captors. On his return to Florence he gained the friendship of Cosimo, and

afterwards of Lorenzo de' Medici. There is scarcely a place in Tuscany which cannot boast of frescoes by him, though, as he had a son of the same name, also in holy orders and also a painter of some ability, it is not always easy to distinguish between them.

It is strange that a painter whose compositions were so full of religious fervor should have been so dissolute, as he appears to have been, but he possessed some good qualities in private life, for Lorenzo de' Medici, deeming that his tomb in the cathedral of Spoleto—at which place he died, while decorating the principal chapel of the cathedral—was not worthy of him, after paying a visit to it while on his way to Rome, asked that the body might be given up to him. As this request was refused, he resolved to erect a monument worthy of the defunct artist, and instructed Cardinal Napoli to superintend the execution of the tomb, and Politian to write the epitaph inscribed on it.

In the "Coronation of the Virgin," now in the Academy of Fine Arts at Florence, Fra Filippo Lippi has left a portrait of himself. He is the figure with clasped hands ascending the steps on the right; his portrait may also be seen in one of the Spoleto frescoes.

ANDREA DEL CASTAGNO, whose name has occurred several times in the course of this work (1396–1457), painted the effigies of the Pazzi conspirators in the Bargello, and so got the nickname of "Andrea degl'

**Impiccati."** Several churches in Florence have frescoes by him, which with their firm handling and dark tones remind one of Mantegna and some of the Lombard painters, while in the Pitti Palace there is a portrait of some unknown person attributed to him.

**BENOZZO GOZZOLI**,—born at Florence in 1420,—died in 1498, was a pupil of Fra Angelico at Fiesole, and helped him to paint several of the frescoes in Orvieto Cathedral. An indefatigable worker, many of his paintings are extant both in Pisa and Florence, the frescoes in the Campo Santo at the former place being possibly his greatest work. They consist of twenty-four scenes taken from the Old Testament, beginning with Noah and terminating with the Visit of the Queen of Sheba. Benozzi Gozzoli called to his aid all the resources of nature, laying the scenes of his subjects amid beautiful landscapes or handsome buildings, and peopling his pictures with animals of different kinds, horses, dogs, and birds of brilliant plumage. The influence of Masaccio is perceptible in his heads, but he has a style of his own in the outlines of his female figures and in the delicate arrangement of the hair and the draperies. The best known of all his works is in the ancient Medici Chapel of the Riccardi Palace, and represents the "Adoration of the Magi." The Magi are depicted as winding on horseback through a rocky country on their way to Bethlehem. Most of the figures are portraits of prominent persons of the day—Cosimo the Elder;

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his brother Lorenzo; Gozzoli himself; Lorenzo the Magnificent; Manuel Palæologus; the Patriarch of Constantinople, and many others being represented here. He was very fond of painting his contemporaries, and in the Campo Santo at Pisa he placed Marcilio Ficino among the prelates, with Argiropoulos, the celebrated Hellenist, and Bartolommeo Platina.

Benozzo Gozzoli exercised an immense influence upon his time, for the illuminated manuscripts of the fifteenth century abound in subjects copied from him. His various compositions and costumes, even his peculiarity of always bringing animals into his pictures, are reproduced. The monks of the Campo Santo of Pisa were so pleased with his work, attracting as it did strangers from all parts of Italy, that they erected a funeral monument to him during his lifetime, with the inscription, "*Hic Tumulus est Benotii Florentini, qui proxime has pinxit historias: hunc sibi Pisanor: donavit humanitas MCCCCLXXVIII.*" This tomb was erected in 1478, but Gozzoli did not die until 1498. He is one of those artists for whom the present generation has conceived a great admiration, and it may almost be said that he has been re-discovered, his fame having hitherto been obscured by the painters of the sixteenth century.

COSIMO ROSSELLI and SANDRO BOTTICELLI (1447-1510) were contemporaries, but the celebrity of the latter is incomparably the greater. Sandro (the diminutive of Alessandro) was the son of Mariano

Filipepi, and took the name of Botticelli, from the goldsmith to whom he was apprenticed. He was a scholar of Fra Filippo Lippi, and united to the vigorous and forceful style of that master an original and delicate fancy, particularly noticeable in his allegorical pictures. One of these has a somewhat peculiar history. It represented Pallas (the Wisdom of the Medici) leading a centaur (Violence and Misrule), and Vasari's not very accurate description of it was supported by an existing engraving; of the original painting, however, all traces seemed to have disappeared.

In the year 1894 Mr. William Spence noticed a picture hanging in an obscure corner of one of the royal apartments in the Pitti which he thought bore indications of being by the hand of Botticelli. The attention of Signor Ridolfi being called to it, he unhesitatingly pronounced it to be the lost Pallas. It is thought to have been painted about the year 1480 in honor of Lorenzo the Magnificent.

Vasari also mentions as one of his easel pictures the profile of a woman who has always been supposed to be the mistress of Giuliano de' Medici, killed in the Pazzi conspiracy. It is now thought, however, that this portrait represents a young woman of the lower classes, the picture in the collection of the Duc d'Aumale being that of the real Simonetta. This lady died young, and her charms were celebrated in verse by both Politiano and Bernardo Pulci. The

former also wrote an epitaph on her. Lorenzo, in his notes on his own sonnets, describes the grief caused in Florence by the premature death of a young lady of singular beauty, who has been identified as this same Simonetta.

Botticelli illustrated the "Divina Commedia," and no other painter, not even Giotto, was so thoroughly versed in the works of Dante, whom he annotated, taking the subjects of several of his compositions from episodes in the "Convito." He was also an enthusiastic admirer of Savonarola, and towards the close of his life felt so strongly in his cause that he would willingly have suffered martyrdom for him.

The round picture of the Madonna surrounded by saints which hangs in the Uffizi Gallery is a happy example of the peculiar style of this master. A number of his other works hang in the same gallery, and a few are to be seen at Paris and Berlin. As a fresco painter we find him represented by three biblical scenes, and the portraits of twenty-eight Popes in the Sistine Chapel, where Sextus IV. had employed him to superintend the decoration of the walls. A great many artists were engaged upon the work, and the editor of Kugler's "Hand-book of Painting" states that Cosimo Rosselli having gauged the quality of the Pope's artistic taste, overlaid his figures thickly with gold, whereupon "to the dismay of the other artists his Holiness expressed himself best pleased with Cosimo's performances."

Botticelli died about the year 1510, his most eminent scholar being Filippino Lippi.

FRA GIOVANNI DA FIESOLE, better known as Fra Beato Angelico, belongs to the school of ascetic painters whose lives were spent in praising God with voice and brush. He was born at Castello di Vecchio, in the Mugello, in 1387, and christened Guido. He entered the order of the Preaching Brethren, or Dominicans, at the age of twenty, and ended his life as a miniature painter. His first essays in art were made at Cortona, where several of them are still preserved. He was at Fiesole in 1418, and for the ensuing eighteen years but little is known of him. In 1436 the convent formerly occupied by the friars of S. Sylvester was given to the Dominicans, and Fra Angelico was employed to paint an altar-piece and decorate the walls with frescoes. He spent nine years upon this work, which has made his name so famous—helped, it is said, by his brother Fra Benedetto, the series of frescoes painted there rendering San Marco a very sanctuary of art. There are two distinct categories of decoration in San Marco, representing what may be called ceremonial and homely painting. In the first Fra Beato depicted the grander scenes of Holy Writ with profound faith and consummate skill, combining simplicity and grandeur of execution with the manifest sincerity of a great soul. In the cells of the convent he is seen in quite another light. Having lived in intimacy with the different



*Peter Martyr in the Convent of S. Marco*  
*Fra Angelico*





monks, he knew the favorite saint of each, and depicted on the walls of his cell some episode in the life of that saint.

After nine years of this work he was invited by Pope Eugenius IV., in 1445, to come and work at the Vatican, where Nicholas V. also gave him employment. This did not prevent him, however, from going to Orvieto, where he commenced, but did not finish, a series of frescoes in the Duomo. Summoned back to Rome by Nicholas V., he remained there until his death in 1455, and was buried in Santa Maria sopra Minerva. It was said that he never took up a brush without a previous prayer, and it is a pity that his gentle countenance has not been depicted on the walls of San Marco, as a pendant to the portrait of Savonarola, with whom his name is so closely associated.

LUCA Signorelli was not, strictly speaking, one of the Florentine School, for he was born at Cortona, about 1441, was a pupil of Pierro della Francesca, and painted at Arezzo, Citta di Castello, and Orvieto, where he completed the work left unfinished by Fra Angelico. He also painted at the Sistine Chapel, but most of his works have disappeared, and his greatest achievement was the decoration of the chapel of the Madonna of San Brizio in Orvieto Cathedral—a composition which inspired Michael Angelo himself, and which may be regarded as one of the most powerful in Italy. Signorelli took only three years and three

months to complete this grand series of frescoes, divided into four separate compositions—Antichrist, Hell, the Resurrection, Paradise. The “Fulminati”—destruction of the wicked—is a marvel of movement and intensity, the attitudes of the figures being sublime in their reality.

FRA BARTOLOMMEO, called Bartolommeo di San Marco, partly because of the part he took in the decoration of St. Mark's and partly because he was an inmate of that convent, was originally known as Baccio della Porta. He was one of the most eminent of Florentine painters of religious subjects, excelling in the grandeur of his outlines and the superb gravity of his figures. Born at Suffignano, just outside Prato, it was his passion for Savonarola which brought him to the convent of San Marco, where he was an assiduous attendant of the Dominican's sermons, forming one of those who grouped themselves around him when the populace laid siege to St. Mark's. But if he was a great artist, he was not very warlike, for, becoming panic-stricken at finding his life in danger, he made a vow that if he escaped he would enter holy orders. This he accordingly did in 1500 at Prato, where he assumed the robe of the Dominicans, and shut himself up from the world. For a time he abandoned painting as well, but in the course of time he returned to St. Mark's, where many of his works are still to be seen. This was the period of Raphael's visit to Florence, and the young painter

of Urbino became a very close friend of the monk, passing hours at a time in his cell. He went on to Rome, while Michael Angelo and Raphael were there, marking his progress by the execution of different works in the towns through which he passed. Two pictures by him in the Pitti Palace at Florence are thus described by Vasari: "The fancy took him, as it was said that he could only paint small pictures, to prove the contrary, and to place above the door, opening into the choir of San Marco, a panel thirty feet high, representing St. Mark the Evangelist; the work being perfect in design and one of real merit. After this Salvator Belli, a Florentine merchant, hearing, on his return from Naples, of Fra Bartolommeo's talent, and having seen some of his works, ordered from him another, a picture of our Saviour—as symbolic of his own name—surrounded by the four Evangelists. There are also in this composition two children holding up the globe, and their fresh coloring is like the rest of the work, admirably rendered." These painters, who belonged to the religious orders, are very numerous in the history of art; they were all given a dispensation from their duties in the convent, and what they gained with their brush went to the community, as they were only allowed to keep what money they required for the purchase of colors and accessories.

GHIRLANDAJO, one of the artists whose works influenced Fra Bartolommeo, died in 1498; he was himself a painter of no little talent, combining grav-

ity and power with much grace. He was gifted, moreover, with a robustness of expression which is equally noticeable in all his works, whether at Santa Maria Novella—in the series of compositions which cover the walls of the choir from roof to base—or in the Sassetti Chapel at Santa Trinita.

His proper name was Domenico Corradi, and it is said that his father first obtained the name of Ghirlandajo on account of the garlands he manufactured for the young girls of Florence, his trade being that of a goldsmith.

The frescoes at Santa Maria Novella are remarkable for the large number of figures they contain, and the portraits of contemporary personages introduced into them. These comprise the whole of the Tornabuoni family, Marcilio Ficino, Cristoforo Landino, Demetrius Greco, Politian, and one of the most beautiful of the Florentine maidens, Ginevra Benci. Even in his delineation of buildings he represented the actual state of the city, and the architectural arrangements of the time. Domenico, who was born in 1449, died about 1498, his pupils comprising, in addition to Michael Angelo; Francesco Granacci, Mainardi, Cieco, Jacopo del Tedesco, and Baldini.

FRANCESCO GRANACCI was the favorite pupil of Ghirlandajo, and a fellow-student of Michael Angelo. Lorenzo de' Medici, who took a great deal of interest in Ghirlandajo and his pupils, employed Granacci to design several of the costumes in the Triumph of

**Paulus Emilius**, which he had organized, and later he carried out the decoration of the streets through which **Leo X.** and his cortège passed, when that pontiff entered Florence in state. All these ephemeral works have passed away, all that remains being the poems which were composed for the occasion by some of the greatest writers of the day. **Granacci** had been so intimate with **Michael Angelo** in the studio of their common master, that the latter sent for him to assist in the decoration of the **Sistine**, but, concluding that his powers were not equal to the task, subsequently dismissed him, a coolness arising between them in consequence. Most of **Granacci's** paintings are in distemper, and there are still extant several standards and banners done by him. He possessed some of the qualities of **Ghirlandajo**, and at one period was powerfully influenced by **Michael Angelo** in the first instance and **Raphael** later. He died about 1543, and his remains were laid in **San Ambrogio** at Florence.

**LEONARDO DA VINCI** was also a Tuscan by birth, but though born in the **Val d'Arno**, he was, for reasons which I will explain, almost a stranger to Florence. His father, **Pietro da Vinci**, was a notary, and his son was born in 1452, the father being appointed, in 1484, notary to the **Signoria**. **Leonardo** was a pupil of **Andrea Verrocchio**, and the legend goes that he showed himself so much superior to the latter in painting that **Verrocchio** resolved to abandon that

branch of art, and devote himself solely to sculpture, in which he acquired such distinction.

Leonardo's genius embraced every branch of art, science, and literature. Sculptor, painter, architect, engineer, botanist, anatomist, mathematician, and astronomer, he seemed to be at home in every branch of human knowledge. He was a poet, too, and he had few equals as a musician when, taking up the lyre to which he had added a chord, he accompanied his own mellow and resonant voice. For all of these gifts Florence apparently did not offer a sufficiently broad field, for when Ludovico il Moro invited him to Milan he wrote accepting the offer. The original of this letter, preserved in the Ambrosiana Library at Milan, runs : "I can do all that is humanly possible, whether in painting or in sculpture, as well as any living artist." He might fairly have added that, besides being the most skilful of his race in all the plastic arts, he also possessed great physical strength and beauty, for it is said that he was the first swordsman of his day, and that he could twist the clapper of a bell, or stop with one turn of his arm the most fiery coursers.

His arrival at Milan was the turning-point in his destiny ; he was forthwith intrusted with the founding of a ducal Academy of Fine Arts and made Director of the works of the Duomo, his patron also ordering from him an equestrian statue of his father, Francesco Sforza. This colossal group, of which he

made fourteen different sketches, was never executed in bronze, though Leonardo completed two models for it; the first was accidentally broken and the second, according to Castiglione the author of the "Corteggio," was destroyed by the Gascon soldiers of Louis XII. at the capture of Milan.

He soon acquired a high reputation as a painter by his execution of the great fresco still in existence, and famous throughout the world as the "Cenacolo of Leonardo da Vinci." Unfortunately, whether because the vehicle employed was not what it ought to have been, or because the wall had been imperfectly prepared, or else owing to the dampness of the soil, within a hundred years after it had been painted this fresco was almost entirely ruined.\* Still it may be gathered from the engravings of Morghen and the copies of Marco d'Oggione that it was the work of a great genius, converting the refectory of the Dominicans of the Madonna della Grazia into a true sanctuary. In 1499 he returned to Florence, where he was very favorably received by the Gonfalonier Soderini, and after executing some other works was employed, in 1503, to paint a cartoon for the grand hall of the Palazzo Vecchio, the subject to be symbolic of the glories of Florence. Michael Angelo was to decorate the opposite wall, and the loss of these two cartoons cannot be too deeply deplored. Michael

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\* Its final ruin was accomplished by the "restorers" who retouched it, one in 1726, and another in 1770.

Angelo's composition depicted a scene in the Pisan campaign ; while Leonardo selected as his subject the defeat of the Milanese under Piccinino, by the Florentines, at Anghiari, near Borgo San Sepolcro. Both works were destroyed at the time of the return of the Medici, when the soldiers were quartered in this hall.

Arriving at Rome, in 1514, as one of the suite of Giuliano de' Medici, Leonardo executed a number of paintings notably that of two female figures representing Vanity and Modesty, formerly in the Sciarra collection, and the "Christ Disputing with the Doctors" now to be seen in the National Gallery in London. From Rome he went to France, and remained in the service of Francis I. until his death. He followed that prince to Pavia, and back again to France, forming part of the suit at Fontainebleau and Amboise ; dying at Cloux, near the latter town, on the 2d of May, 1519, at the age of sixty-seven. There is a popular engraving in France which represents him as drawing his last breath in the arms of the King, and the Louvre possesses several of his works, including the famous "Mona Lisa" and the Madonna in the Salon Carré.

His manuscripts on science and art form, with those of Leo Battista Alberti, the first technical treatises written by artists. Florence possesses but few of his works ; of these may be mentioned the Head of Medusa and an Adoration of the Kings, both in the Uffizi Gallery.

LORENZO DI CREDI was the favorite pupil of Verrocchio, and it was to him that the sculptor of the "Colleoni" assigned in his will the task of completing that famous statue. I have already explained that the Senate, not feeling sufficient confidence in his ability, called in Alessandro Leopardi, who received in consequence the sobriquet of Alessandro del Cavallo. Lorenzo, however, inherited all the art works of his late master.

The list of his works is a very long one, for he painted principally easel pictures, was extremely industrious, and lived to the age of seventy-eight. He was a close imitator of Leonardo, it being sometimes difficult to distinguish the latter's original from Lorenzo's copy. His pictures are remarkable for their religious sentiment, their elaborate finish, and the high glaze employed by the artist.

ANDREA DEL SARTO is one of the most touching figures in the history of Florentine painting. Ardent, passionate, and even wanting in good faith, he finally became the victim of a misplaced affection for a woman whom his brush has immortalized. He was the son of a tailor (del Sarto), and his proper name was Andrea Vannucchi. He was born in 1487. Apprenticed at the outset of his career to Gian Barile, and later to Piero di Cosimo, he rapidly acquired a great reputation at Florence, and was invited by the King of France to Fontainebleau. When five-and-twenty years of age he had married a widow named

Lucrezia del Fede, of whom he has left several portraits. At her urgent request he asked Francis I. to let him forego his engagements and return to Florence, and the King not only agreed to this proposal, but intrusted him with a sum of money to purchase works of art for him in Italy. Andrea, however, spent the money at Florence, and never sent the pictures, thus precluding the possibility of his return to France. Many works by him still exist, his frescoes in the SS. Annunziata, in the small cloister leading to the church, which have been protected against the ravages of time by an enclosure of glass, being marvels of taste and execution. The "Madonna del Sacco," over the door of the large cloister leading into the church, is one of the finest works of art in Italy, and is regarded as his masterpiece. Among his other more celebrated works is, first, the "Dispute about the Trinity," painted for the Augustinian brethren, and when their chapel beyond the Porta San Gallo was razed for strategic reasons during the siege of Florence, brought into Florence. In 1555 an inundation of the Arno having damaged it very considerably in the church of San Giovanni tra' Fossi, which was then their headquarters, the picture was removed to the Pitti Palace, and a good copy by Ottavio Vannini, a pupil of Possignano, substituted for it.

Next, the "Descent from the Cross," painted during the plague of 1523, and known in Italy as the

"Pietà di San Luco," Andrea del Sarto having, upon the advice of one Antonio of the Brancacci family, taken refuge at Luco, and it was for the sisters of San Piero that he painted this picture, now in the Pitti.

An "Assumption of the Madonna," painted for the Cardinal of Cortona, a "Virgin and Saints" and the "Descent from the Cross" give a good idea of the grandiose style of this gifted artist, concerning whom Michael Angelo wrote to Raphael: "There is a little fellow at Florence who, if he was employed as you are upon great works, would make it very hot for you." A judgment such as this, expressed though it is in homely terms, justifies any measure of enthusiasm for Del Sarto, who died in the prime of life, on the 22d of January, 1531, his sharp-tongued wife surviving him forty years. So perfect was he as a designer and colorist, that he was known as "Andrea senza Errori" (Andrea the faultless).

The Florentine School very justifiably regards him as one of its brightest ornaments; Pontormo, Il Rosso, and Domenico Puligo being numbered among his scholars.

There is no need to devote much space to **GIORGIO VASARI**, though the list of his works is a lengthy one, and though he had in the course of his career opportunities denied to artists more gifted than himself. An architect, a painter, and a writer, his biographies of celebrated artists are his best title to fame, and

these, while full of errors both as to facts and dates, are invaluable as forming the first work on modern art worthy of the name, and supplying information about many of the leading painters which is unobtainable from any other source.

Vasari was a favorite of Cosimo, who employed him to paint the soaring cupola of Santa Maria del Fiore, and he also altered the Uffizi Palace and erected the present façade. His career was a very busy one, and he was concerned in all the chief events of his day. Besides the many pictures which he painted for churches, he was fortunate enough, as I have mentioned in describing the Palazzo Vecchio, to be employed to decorate the vast ceiling of the Sala del Cinquecento. He was a man of talent and of considerable acquirements, but in comparison with men of genius consumed by the fire burning within them, he was cold and formal. There are not many easel paintings by him, most of his works being large decorative compositions designed for the walls of palaces and convents, which, if they do not enthrall, at least please the eye.

PONTORMO, a pupil of Del Sarto, whose proper name was Jacopo Carucci, was born in 1494. Coming to years of manhood at a time when Michael Angelo's fame resounded throughout Italy, he had been deeply impressed by the grandeur of his genius. He himself excelled as a portrait painter, and there are numerous admirable examples of his work in this

branch of art to be seen in Berlin and Florence. He won the favor of the Medici, who employed him to decorate the walls of their villas at Poggio a Cajano and Careggi with frescoes. It is worthy of remark that Pontormo, who shows the influence of Michael Angelo in all his fresco paintings, recovers his originality when left face to face with nature. His portraits are of a very high order, and he was employed to paint many of the Medici family, among others Cosimo the Elder, a work which may be seen in a cell at San Marco. It is true that Cosimo the Elder died long before Pontormo's time; but this does not necessarily discredit the authenticity of the portrait, as he would have had abundant materials for a good likeness. Pontormo died in 1557. BRONZINO, a contemporary and imitator of Pontormo, was born in 1502, at Monticelli, near Florence, his first master being Raffaellino del Garbo. His best works are to be seen in a small chapel in the Palazzo Vecchio, where he executed a series of frescoes illustrating scenes from the Old Testament. Most of his pictures are portraits of the Medici and others, more than twenty of these being found in the Pitti and Uffizi Galleries alone.

There are probably few collections in Europe which have not a picture of one of the Medici by him. His intimate friend, Vasari, gives him, as he deserves, a prominent place in his "Lives," for he was a poet as well, and a member of the Academy of

Florence, his verses having been published at Naples in 1723. There is much poetic feeling in one of his most brilliant pictures, now in the National Gallery of England, "Venus, Cupid, Folly, and Time." His death occurred in 1572.

CHRISTOFANO ALLORI owes his celebrity to his picture of "Judith," which is, with the Madonnas of Raphael and the famous "Cenci," more frequently copied than any work in Italy.

IL ROSSO, or Giovanni Battista Fiorentino, went to France with Primaticcio, and was, with Niccolò dell' Abbate, one of the Fontainebleau School; his allegorical frescoes in that palace, set off by the ornamental compositions in stucco of Dell' Abbate, being his best title to fame.

ANDREA DEL MINGA, who is represented in Santa Croce by the "Orazione dell' Orto," has a good deal of Bronzino's style in the outline of his figures, but it is easy to see that one is reaching the end of a school. With regard to CRISTOFORO DELL' ALTISSIMO, his name is not classed among the masters, though he is represented both in the Uffizi and the Pitti Palace. He was a pupil of Pontormo, as may be guessed at once by his portrait of Clarissa Altoviti, which might have been painted by his master or by Bronzino. This lady was the sister of Niccolò Ridolfi, Archbishop of Florence and of Sabine and nephew of Leo X. Cristoforo was also employed by Cosimo I. to copy, at the residence of Bishop Paolo Giovio at

Como, the two hundred and twenty-four portraits which formed the collection of that learned prelate.

FRANCESCO ROSSI, known in art by the name of his patron, Cardinal Salviati, was born at Florence in 1510, and studied under Andrea del Sarto. He was an imitator of Michael Angelo and a friend of Vasari, one of his best-known works being a portrait of Aretino, which he painted at Venice, and sent as a present to Francis I. of France. He died in 1563, having spent a short time in France under Henri II., and then gone to Rome, where he executed several important works at Santa Maria del Popolo.

The last names of the Florentine School are Cigoli, Poccetti, Jacopo Empoli, and Carlo Dolci, the last named of whom, born in 1616, died at the close of the century, his masterpiece being a *Pietà*, which is in the museum at Madrid, and which is not lacking either in force or grace of expression. Poccetti's frescoes are very numerous in Florence. They come nearer to the superficial but graceful French School of the eighteenth century, though it may be said that Florence had no intermediate school in the seventeenth century, like Venice, which could boast of a Guardi, a Tiepolo, a Ricci, and a Longhi, or, like Naples, with its grand decorative painters.

Here my task must end, for though much might be written about the history of Florentine painting and sculpture, as well as about the architecture, the history, and the intellectual development of the Tuscan

people, the object of this book is to give a general idea of the part which Florence has played in the intellectual history of modern times.

The novel feature in this book is the chapter on "Illustrious Florentines," in which I have given a brief sketch of the life and idiosyncrasies of those who achieved distinction in Florence in philosophy, politics, literature, and science, giving special prominence to those gifted humanists who shed such lustre upon the Tuscan name in the fifteenth century.

There must always be faults in a book of this kind, and they are apparent enough to the author, but upon the whole I hope that I may have succeeded in conveying an adequate idea of the superiority of Florence over the other cities of Italy, and of imparting to my readers something of the enthusiasm, the respectful admiration, and the profound tenderness which I feel for Italy, "the divine mother of us all," and for that City of Flowers towards which all faces turn when they want to study the origin of the Renaissance of literature and art in the modern world.

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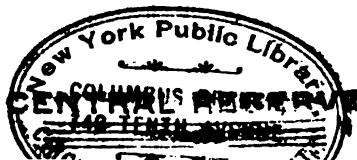
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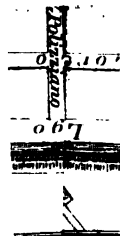
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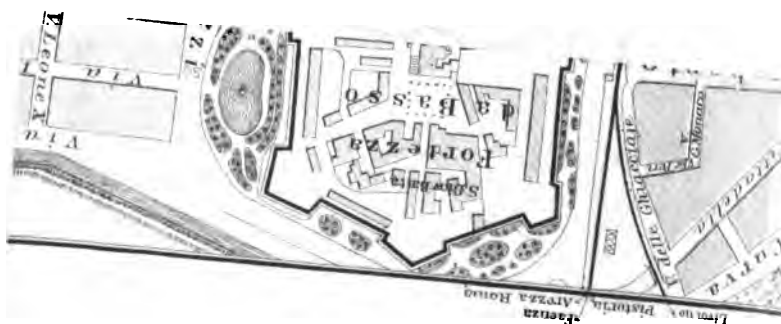
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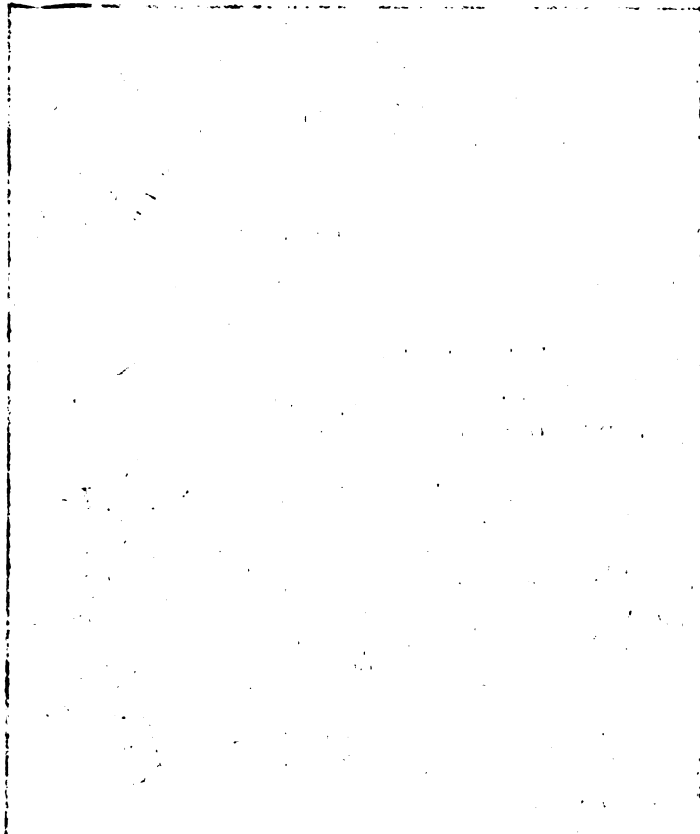
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